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## GSCA Conference Coverage Continued

This article continues last month's coverage of the Giant Screen Cinema Association conference held in Galveston, TX, in September.

The technical session was organized and presented by **Patricia Keighley** of **DKP/70mm Inc.**

**Tim Sassoon** of **Sassoon Film Design** described the process of converting **National Geographic's** *Roar: Lions of the Kalahari* to 3D for re-release next spring as *Lions 3D*. (This project will be the subject of a feature article in a future issue of *LF Examiner*.) One of the key factors in the decision to create the 3D version was that, because the film's intermediate stage had been 100% digital, every frame of the film was already in the digital domain. This eliminated the expenditure of time and money to scan the whole film that would otherwise have been the first step of such a conversion.

Working with stereo consultant **Peter Anderson** and project supervisor **Rick Gordon** of **RPG Productions**, Sassoon started by taking a representative frame from every shot in the film. Rough "depth

cuts" are created for each of these frames, establishing the relative depth position of each object in the frame. Stereo is then created for every frame in the shot, using the key frame as a reference. Depth cues may have to be balanced to match those of the next scene to avoid jarring changes at the cuts that would strain the viewers' eyes.

Three main techniques were used to



Matchmoving a scene from *Lions 3D*.

synthesize the second "eye" of the 3D film: rotoscoping, 3D matchmoving (also known as "rotomation"), and depth mattes. The production team used off-the-shelf software to "avoid legal problems" (an allusion to the lawsuit that **Imax Corporation** filed against **In-Three, Inc.**, for allegedly violating patents that Imax had licensed for its 3D conversion process), and to speed and simplify the process of training the people who do the rather tedious "grunt work" involved. Using existing packages that many effects workers are already familiar with reduced training time and costs. Sassoon developed its own proprietary scripting to "glue the processes together" and create an efficient pipeline.

Sassoon said that as the second eye is created it is checked first on a computer monitor. Later in the process it will be checked for technical errors with digital

(see *GSCA* on page 6)

## Imax Posts \$12 M Loss

After the markets closed on Nov. 8, **Imax Corporation** reported that for the quarter ending Sept. 30, 2006, it lost US\$12 million (-\$0.30 per share) on revenues of \$20.7 million. In the third quarter of 2005, the company posted a profit of \$2.3 million (\$0.06 per share) on revenues of \$33.4 million. In the first nine months of 2006, Imax lost \$14.3 million (-\$0.35 per share) on revenues of \$82.5 million, compared to a profit of \$4.6 million (\$0.12 per share) on revenues of \$95.6 million in the same period of 2005.

The day after the announcement, the company's stock dropped more than 30%, from \$4.84 to \$3.39, its lowest price since February 2003. As this issue went to press, a week later, shares were trading at \$3.49.

Imax also announced it had installed no new theaters during the period, marking the first quarter with no installations since 1994, the year in which current management acquired the company and took it public. Deals for five theaters were signed during the quarter, bringing signings for the year to 25 and the current backlog to 73 systems with a total value of \$116.3 million.

Co-CEO **Richard Gelfond** blamed the lack of installations in Q3 on construction delays experienced by theater customers, and said he expected further slippage of some installations that had been expected in Q4. Other reasons cited for the quarter's losses were the poor performance of *The Ant Bully* in August and expenses related to answering the "informal inquiries" (see *BIZ* on page 4)

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### Premiering This Month

*Happy Feet: The IMAX Experience*  
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# The Insiders

**This month's focus:**  
**Projection Booth**

## Seven "Rules" for a Successful Giant-Screen Cinema Projection Booth

by Ron Bartsch

*This article is adapted from a talk given in the Technical Session at the Giant Screen Cinema Association Conference in Galveston in September. (See page 1.)*

A giant-screen cinema projectionist is a:

**P**erfectionist in *all* aspects of giant-screen projection booth operations  
**R**esourceful worker with an ever-present, "can-do" attitude  
**O**bsessive individual with a passion for giant-screen projection work  
**J**udicious decision maker and on-the-job critical thinker  
**E**xemplifies excellence in all facets of his or her work  
**C**ares about giving the audience the *best* presentation possible  
**T**echnically talented beyond threading film and pressing "Start"  
**I**ntuitive problem-solver with a high level of reasoning ability  
**O**rganized person who maintains an exceptionally organized booth  
**N**eat freak in keeping everything clean and in order at all times  
**I**ngenious individual with a keen sense of how and why things work  
**S**killed in the operation and maintenance of the projection system  
**T**rained fully and completely *before* operating the system solo

## Haste Makes Waste

The most precious resource of any giant-screen projection booth is *time*. It is essential to have enough of it to get the job done, and done 100% correctly. The flawless operation of an LF projection system demands unfettered attention, respect and, most importantly, zero tolerance for error on the part of the projectionist. Lack of time means rushing and working under pressure and that can lead to costly mistakes.

In a giant-screen booth, adequate time *must* be allotted for:

- Proper cleaning and threading of the projector between shows.
- Moving film prints (especially IMAX DMR film prints) on and off the reel unit.
- Proper splicing and assembly of new film prints.
- Adding and removing trailers.
- Test screening new and used prints or trailers.
- Distribution and collection of 3D glasses inside the theater.

## Penny-Wise is Pound-Foolish

Wise money management practices and conservative spending are critical in any business, but in the giant-screen projection arena it never pays to sacrifice quality for the sake of saving money. High-

quality LF film experiences are the benchmark of a giant screen theater and must be maintained at all costs. Giant-screen customers demand and deserve only the best!

Foolish penny-pinching in the short term leads to higher long-term costs.

Making smart investments in personnel, equipment, and other resources directly related to high-quality film experiences saves the theater money in the long run. One of the ways to ensure this is to always seek advice from the chief projectionist during the budget-making and purchasing process.

A well run projection booth requires adequate resources for:

- Recruiting, hiring, and training good projectionists, and providing fair and competitive wages to interest, motivate, and retain a highly skilled staff.
- 3D glasses, Xenon lamps, particle-transfer rollers, and other essential consumable supplies, tools, and equipment needed by the projection staff to maintain high-quality LF film experiences. These are all "must have" items for the successful projection booth.

## Quality is Queen

A giant-screen theater is synonymous with high quality entertainment. In an LF projection booth, providing consistent, high-quality film experiences is a day and night responsibility. It is every projectionist's duty to ensure quality experiences, whether for an audience of one, or a sell-out crowd. Every show is a VIP show!

## Kleanliness is King

Maintaining a clean environment in the booth is critical to consistently delivering those crystal-clear images which are one of the hallmarks of giant-screen theaters. Some tips for achieving this:

- Get rid of any unnecessary clutter. Keep things looking tidy.
- Vacuum every day with a quality vacuum cleaner (*not* a bagless unit).
- Use tacky-mats at the entrances and restrict entry to projection staff only.
- Dust all flat surfaces in the projection booth on a daily basis.
- Maintain proper booth temperature and humidity: 68-72° F (20-22° C) and 45-55% relative humidity, 365 days a year. This is very important!
- Ensure that facility HVAC filters are changed on a regular basis.

(see **INSIDERS** on page 8)

# In Memoriam

## Lorena Parlee

Lorena Parlee died on Aug. 18 after a long bout with cancer. She was 61.

Parlee was best known in the LF community as director, producer, and co-writer of the 1996 LF film *Mexico*. She also co-produced, with director Bayley Silleck, the 3D Showscan film *Concerto for the Earth*, for the Environmental Pavilion at Expo '92, the world's fair in Seville, Spain.

Parlee was born in Los Angeles in 1945. Early in her career, she was press secretary to Cesar Chavez, founder and president of the United Farm Workers of America. She was later a professor of Mexican and Chicano history at the University of California's Santa Barbara and Irvine campuses, and at San Diego State College.

In 1986 she produced, directed, and wrote *The Wrath of Grapes*, an advocacy video for the UFWA. She later founded Sol Films, which produced *Mexico*, and Reel View Productions, an archival and stock film research company whose clients included the CBS *Evening News*, the BBC, PBS, the Discovery Channel, and many other media outlets.

At the time of her death she was editing a feature-length film about Cesar Chavez.

She is survived by her parents.

### Her colleagues remember...

"I met Lorena Parlee in New York in 1987 when we shared an office suite in Greenwich Village, and I was impressed by her passion and commitment to liberal causes such as the boycott of California farm produce on behalf of migrant workers by Cesar Chavez, for whom she had made a number of activist documentaries.

"Four years later, I hired her as co-line producer for *Concerto for the Earth*, the 3D Showscan film I was making for the Pavilion of the Environment at the 1992 World's Fair in Seville, Spain. The film was a complex undertaking, with locations in Tanzania, Morocco, Czechoslovakia, Spain, and across the U.S. and Canada. Lorena was an assiduous, indefatigable producer, often working 16-hour days. She

(see **PARLEE** on page 8)

## Peter Henton

Filmmaker Peter Henton died unexpectedly in his sleep on Friday, Oct. 27, at his home in California. The cause of death was found to be a previously undiagnosed congenital defect that cut off the blood flow to his brain. He was 60 years old.

Henton came to Los Angeles from his native United Kingdom in 1984, and worked as head of production for Showscan Entertainment for several years, where his credits included the ridefilms *Cosmic Pinball* and *Devil's Mine Ride*. In 1998 he left Showscan to found his own production company, Dover Films, which specializes in LF and HD documentaries. He was also producer of live events and award shows, including the 2005 and 2006 Visual Effects Society Awards ceremonies.

He served on the board of BAFTA/LA, the Los Angeles branch of the British Academy of Film and Television Arts for 14 years, from 1988 to 2002, and had been producer of the group's annual Britannia Awards since 1991.

In its tribute to Henton, the BAFTA/LA Web site said: "The word 'gentleman' most aptly describes Peter Henton. His charm and cool demeanour, coupled with his expertise in his specialized field, made him much sought-after and much loved. It is almost impossible to express the grief we feel at his passing."

Henton is survived by Joyce, his wife of 15 years.

More than 300 people attended a memorial service for Henton on Nov. 4 at St. Bede the Venerable Church in La Cañada, CA. Friends and relatives from the United Kingdom, colleagues from BAFTA/LA, and members of the LF com-

munity, including Michael Cook, Robert Dennis, Chris Reyna, Brian Rogers, Vince Roth, and Marty Shindler, paid their respects. Family friends Sam Longo, Tony Rich, and Michael Longo offered their tributes to Henton. A reception following the service was hosted by the Longos at their home nearby.

### Friends and colleagues remembered Henton:

"Peter was always so generous with his time and expertise as Michael [Madison] and I began our filmmaking careers. We

had planned to work with him in the coming year and are so sorry that we didn't get to say goodbye. He was one of the kindest producers we're ever met."

—Linda Nelson, Nelson Madison Films

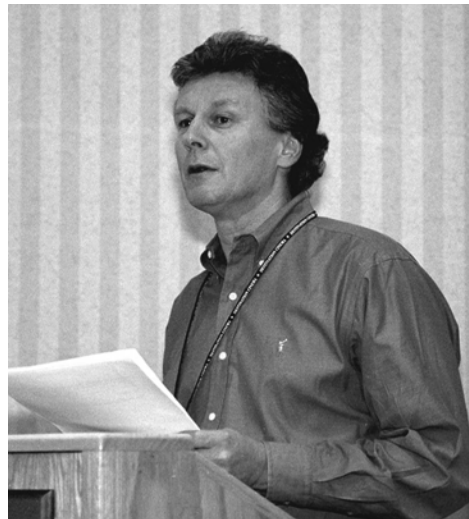
"I worked with him on a small project in support of this year's BAFTA program just about a month ago, and we planned to connect

over drinks after the show. Sadly, this will not now happen.

"Peter was absolutely dedicated to BAFTA, as well as his large-format pursuits. I always looked forward to a call or lunch with him — the kind of straight-ahead guy we need more of in this world. Peter could talk business one minute, shut that off and get into a personal conversation the next, and intersperse all with a wry sense of humor. He enjoyed conversation and made it enjoyable. What a great guy. He'll be missed."

—Robert Dennis, Ascent Media

"I had the pleasure of knowing Peter while I was with Showscan several years (see **HENTON** on page 9)



Peter Henton in 2000.



# THE BIZ

## FILM STOCK

(from **BIZ** on page 1)

ies” by the **U.S. Securities and Exchange Commission** and the **Ontario Securities Commission** into the company’s accounting procedures, first disclosed in August (see page 1, *LF Examiner*, September 2006). Gelfond added that he hoped that coming DMR films, including *Happy Feet* and *Night At the Museum* this winter and the next installments of the *Spider-Man* and *Harry Potter* franchises next year, will help increase signings in the next several months.

In a conference call on Nov. 9, Gelfond and co-CEO **Bradley Wechsler** outlined Imax’s plans to introduce a digital projector and to revise its business plan by offering joint venture deals to some theater operators.

Wechsler said that Imax’s digital system will consist of two **Sony** 4K projectors with custom lenses, an “IMAX Image Enhancement Engine,” and a high-bandwidth digital server. This was the first official confirmation of rumors that Imax has been working with Sony on a digital system. He said the Image Enhancement Engine will use a “custom-designed parallel processing system capable of driving the overall quality of the 4K by 2K image” to “dramatically increase the light available, reduce pixel artifacts, and enhance image contrast.” He added that the com-

pany has been working on “technologies that would let us align multiple digital images into one seamless image that takes advantage of the unique IMAX [theater] geometry.” (This technique, known as edge blending, is already available as a standard feature of digital projectors from **Christie**, **Barco**, **Panasonic**, and other companies.) The system will also be capable of up-resing other content, Wechsler said, providing “real-time DMR” in effect, to display the “Super Bowl live in IMAX,” for example.

Wechsler admitted that there were risks to the digital transition, including possibility that customers would choose not to commit to a film system in the period leading up to the roll-out of the digital projector, as well as the need for additional capital to finance the strategy. However, he expressed confidence that when the high 15/70 print costs are eliminated, studios will make more films available to IMAX theaters, increasing the profits of both. For a theoretical 2D DMR film that grosses \$16 million in 100 theaters, he said, as much as \$2.1 million in print costs could be saved by an all-digital release, doubling the studio’s profits.

Wechsler presented a timeline for the various components of the system, saying that “we believe the end of ’08 as a launch date is quite achievable,” and adding that

“in virtually all areas we are out of the testing mode and in active development on the core products.” The total research and development budget will be about \$17 million, of which \$5 million has already been spent.

The transition to digital systems will be financed through a “virtual print fee” model, similar to that driving the digital transition in 35mm theaters: “a studio sets aside a portion of its print savings in a given year and makes those funds available to partially underwrite the cost” of the new equipment, Wechsler said. Imax is talking with two studios about VPFs already, although he said they hadn’t yet agreed to such a deal. But he believes that “taking a portion of the print savings that a studio will realize in a digital world and using those savings to help underwrite the expansion of the global IMAX network should be extremely appealing to studios, particularly in a world where the IMAX brand and IMAX moviegoing experience help to dramatically differentiate the moviegoing experience from in-home alternatives.”

Speaking about the joint venture business model, Gelfond explained that such deals would be similar to the one Imax made with **AMC Entertainment, Inc.**, last year: “We would contribute and install the system at a cost of about \$700,000. The exhibitor will contribute the retrofit cost of about \$250,000. We will then negotiate for recoupment corridor, let’s say 75/25 in our favor until we both recoup, and then split the profits 50/50 going forward.” Gelfond said that the average 2D DMR film has grossed \$132,000 per theater and 3D films have averaged \$270,000. Assuming three 2D and three 3D films are released each year, the venture would return 58% on its investment, he said. On Imax’s side, this would be in addition to the 10–15% the company receives from the studio to cover the DMR conversion costs. Gelfond expects to sign JV deals for between 20 and 30 theaters per year in 2007 and 2008, and 40–50 per year after the digital roll-out in 2008. He said that

Imax Digital Projector Timeline									
Activity	2006	2007				2008			
	Q4	Q1	Q2	Q3	Q4	Q1	Q2	Q3	Q4
IMAX Lens Development ( 3 models)	■	■	■	■	■				
Projector	■	■	■	■	■				
IMAX Server (high bandwidth)	■	■	■	■	■				
IMAX Screen Management System (SMS)	■	■	■	■	■				
IMAX DCI Security Enclosure	■	■	■	■	■				
IMAX Image Enhancement Engine	■	■	■	■	■				
IMAX Digital Sound System	■	■	■	■	■				
Regulatory/Safety Approvals					■	■	■	■	■
Field Pilot Testing (5 sites)					■	■	■	■	■
DCI Certification							■	■	■
Product Launch								■	■

Source: Imax Corporation

# THE BIZ

## DEALS

the company “will only enter into JVs in North America and other politically stable economies such as Western Europe and Japan. We will only go into the right locations, which should be easy to ascertain because we are going into existing multiplexes with documented attendance.”

In mid-October, Imax announced that it had signed a deal with **Cinemas Martinez** to install IMAX 3D theaters in two new multiplexes in Mexico. A theater in Torreon is expected to open in the third quarter of 2007 and one in Chihuahua is slated for the first quarter of 2008.

### MFF signs with Weather Channel

**MacGillivray Freeman Films** has signed a multimillion-dollar sponsorship deal with **The Weather Channel** to promote *Hurricane on the Bayou*, which will open in LF theaters worldwide on Dec. 22. As presenting sponsor, The Weather Channel will run national and local television ads for the film, promote the film on its Web site, and support premiere events and a national publicity campaign. The effort is expected to generate more than 58 million impressions for the film.

The Weather Channel is available in 91 million homes and its Web site, [www.weather.com](http://www.weather.com), gets more than 25 million unique visitors each month.

### Oakes to head Georgia museum

## PERSONNEL

**Claudia Oakes** has left her position as chief operating officer of the **Cradle of Aviation Museum** in Garden City, NY, to become executive director of The Chief-tains Museum/Major Ridge Home in Rome, GA. The facility is the former home of Major Ridge, a Cherokee chief of the early 19<sup>th</sup> century. According to the museum's Web site, its purpose is to recount “the history and traditions of the Cherokee Indians and the clash of cultures in the southeastern United States that culminated in the tragedy known as the ‘Trail of Tears.’”

Oakes began her museum career in



*Claudia Oakes*

1969 at the **Smithsonian Institution's National Air and Space Museum** as part of the team that planned and built the current building on the national mall in Washington, DC. She left NASM in 1990 to become associate director for museum affairs at the **Milwaukee Public Museum**. After that she was assistant director for operations at the Utah Museum of Natural History in Salt Lake City, before leaving in August 2003 to work at the Cradle of Aviation.

She tells *LFX* that the new position will put her “back in the South, a four-hour drive from my little hometown in Tennessee,” and that she looks forward to seeing friends and colleagues at the **American Association of Museums** conference in Chicago in May, 2007.

### Panabaker leaves Imax

**Paul Panabaker**, Imax Corporation's vice president of sustaining engineering, has left after 21 years at the company. He held ten positions at Imax, starting as an R&D engineer in 1985, and advancing through the special projects, project management, technical services, and sustaining engineering departments. In most of his roles he specialized in 3D systems, including working on the team that developed the SOLIDO 3D dome projection system, and several other 3D projects. As director of theater technical services in the late 1990s, Panabaker led a field service team of 40 through a strategic reorganization, launched the Service Partnership Program, and developed Imax's training center for customer and staff training.

Panabaker is now providing freelance

## PERSONNEL

technical and business consulting services to the attractions and entertainment technology industries. He tells *LF Examiner* that his ultimate goal is to “play a key role in the important and rapidly evolving renewable energy sector.” He can be reached at [ppanabaker@cogeco.ca](mailto:ppanabaker@cogeco.ca).

### Stoleson joins RSP Architects

**Juan Stoleson**, AIA, has joined Minneapolis, MN-based **RSP Architects** to lead the firm's newly-formed Cultural Design Studio, which will focus on museums, science centers, planetariums, and LF theaters.

Stoleson was formerly with **HGA Architects**, also in Minneapolis, and has designed twenty

giant-screen theaters, including the **Samuel C. Johnson**

**IMAX Theater** at the Smithsonian's **National Museum of Natural History** in Washington, DC, the **Henry Crown Space Center** at the **Museum of Science and Industry** in Chicago, and the **OMNIMAX theater** at the **Oregon Museum of Science and Industry** in Portland.



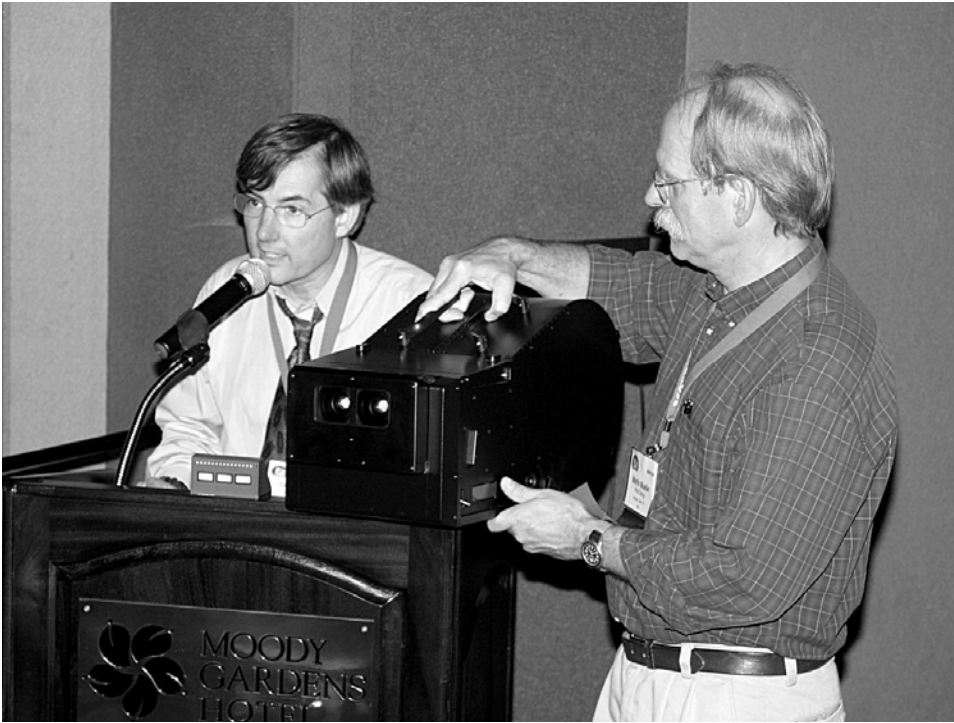
*Juan Stoleson*

Stoleson was formerly with **HGA Architects**, also in Minneapolis, and has designed twenty giant-screen theaters, including the **Samuel C. Johnson IMAX Theater** at the Smithsonian's **National Museum of Natural History** in Washington, DC, the **Henry Crown Space Center** at the **Museum of Science and Industry** in Chicago, and the **OMNIMAX theater** at the **Oregon Museum of Science and Industry** in Portland.

### Jaspering's new contact info

**Gretchen Jaspering**, president of the **Giant Screen Cinema Association**, has set up a home office so that she can more easily assist in the care of a family member. Although she still occasionally uses the office provided to the GSCA by her former employer, the **Saint Louis Science Center**, she can be reached at the following address: 750 Meadow Cliff Drive, St. Charles, MO 63303-1512. The phone number is 636-244-0947 and the fax is 636-244-1380. Her e-mail is unchanged, [gretchenjaspering@giantsscreencinema.com](mailto:gretchenjaspering@giantsscreencinema.com).

## GSCA Technical Session



Sean Phillips (left) and Marty Mueller with the Gemini 3D camera.

Phillips said that before being enhanced digitally, images from the camera are comparable to 6K scans. "If you take a [15/70] image off an internegative and compare it to the digital output to a film recorder from this camera, you'd be pretty hard pressed to tell the difference. It's very competitive in its quality to large-format cameras."

Mueller said that he had used a commercially produced eight-axis motion control circuit board to control the lenses rather than building a custom system. This means that "our feature set is pretty unlimited. If somebody's got something they want to do with the lens controls, we can do it." An external four-line LCD display can be set to show virtually any aspect of the camera's status, or simply how much film is left.

Phillips says that camera will be available late this year on a standard open-rental basis.

Alexander Melkumov, president of StereoKino, the Russian institute of cinema and photo research in Moscow, presented details of the four different 70mm 3D cameras his organization has built. All of the cameras shoot two 18x26mm images side by side in a five-perf frame. The area of each image is approximately the size of a standard 35mm frame, and the aspect ratio is virtually identical to that of 15/70. Melkumov said that with digital enhancement, like that provided by the IMAX DMR process, images from these cameras would exceed those of digital cameras.

All of the cameras feature pin registration and binocular viewfinders that dis-

(from GSCA on page 1)

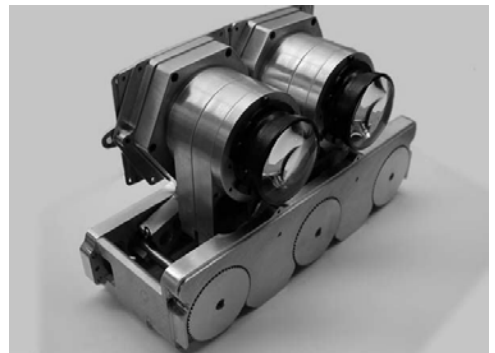
3D projection. Even greater detail, and a better sense of scale, can be seen with 3D 35mm film prints. And the final step is 15-perf, 65mm projection, which is used to check for ghosting and other potential problems before the entire show is recorded to film.

Not every film is necessarily a candidate for 3D conversion. Good 3D requires an original source with lots of depth. "You can't really go past what the 2D visual cues are giving you." The process is time consuming, labor intensive, and therefore expensive. The processes required will determine the cost: "Rotoscoping people are cheaper than 3D matchmoving people." It's not possible to provide a simple price-per-foot formula, since the complexity of the image determines the cost of the work that will be needed. In some cases, the best option may be to re-edit the film to avoid problematic scenes, or to add 3D moments that don't exist in the original, Sassoon said.

Marty Mueller of MSM Design and cinematographer Sean Phillips presented the new Gemini camera system they have

designed and built for 3D LF production. Originally conceived by Phillips in 1998, the lightweight camera shoots eight-perf frames on two strips of 35mm film. At only 36 pounds (16 kilograms) in its lightweight mode, it can be used on a Steadicam rig, or any standard motion picture head, such as the Libra or the Scorpion. In normal operating mode, with a viewfinder and two 1,000-foot rolls of film, the camera weighs 44 pounds (20 kilos). It has been designed to be easy to operate: lenses can be changed in less than a minute, and film can be loaded in less than two minutes. The Gemini can operate at 0-48 frames per second. A 1,000-foot load lasts 5.5 minutes at 24 fps.

Six lens sets are available, and according to Phillips, the lenses are faster and have greater depth of field than any available for 8/70 or 15/70 cameras. The lens blocks have internal control for focus, iris, and convergence, and convergence can be adjusted independently of focus throughout the range of focus. The lenses and movement can resolve up to 80 lines per millimeter, about twice the resolution of a typical camera.



The lens system for the Gemini 3D camera.



play a 3D image to the operator. The lightest model is the Hand-65, which weighs only 15.4 pounds (7 kilos) and can operate at speeds between 1 and 32 fps. Its magazines can hold 400-foot loads, and a housing is available for underwater shooting with video assist. The Transformer-65 weighs 22 pounds (10 kilos) and can be adapted for use on a Steadicam. The Shoulder-65 weighs between 33 and 55 pounds (15 and 25 kilos) and can shoot forward and reverse. The Speed-65 camera is designed for single-frame and high-speed shooting, with speeds of 1, 24, and 72 fps.

The lenses come in a variety of focal lengths from 23mm to 100mm, and have an interaxial distance of 1 inch (26mm), but optical adapters can widen the interaxial up to 4 inches (100mm).

Melkumov said his Stereo-70 cameras can save producers money and solve problems of mobility in shooting action footage and dramatic scenes with actors.

The second part of Melkumov's presentation looked at the use of a digital still camera to shoot an animated puppet film with stop-motion techniques. Stereokino had shot four such films using its Stereo-70 camera, but shooting on 70mm film was expensive compared to 35mm, and the need to develop short clips of film was inconvenient. Since digital techniques are often used in the post-production phase of animated films, Melkumov said that he decided to try shooting a stop-motion film with a single digital camera. A Canon EOS consumer SLR camera was used for the test.

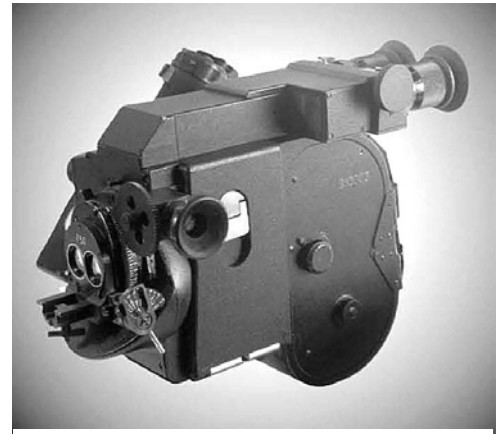
The required interaxial for shooting small puppets is between 2 and 30 millimeters, which is much too close to position two separate cameras. A special platform was designed to allow each eye to be shot at a precisely determined position with the same camera. Precision of 1/100 of a millimeter was required.

Images from the camera were imported directly into a computer, where they were checked, corrected, and processed. Unlike with conventional film processing, an animated scene could be viewed in 3D on a monitor less than 15 minutes after being shot. Melkumov showed a brief 3D animated sequence that had been filmed out to 15/70.

**Ron Bartsch**, projection manager at the IMAX theater at **The Henry Ford** in Dearborn, MI, spoke on the Seven Habits of a Highly Successful Projection Booth. His talk appears as the *Insiders* column on page 2 of this issue.

**David Keighley** of DKP/70mm Inc. had been scheduled to present "15/70: Clearly the Best Origination," but was called away at the last minute, so his presentation was given by DKP's **Craig Rogers**. Rogers said that the title of the talk shouldn't be taken to mean that shooting in other formats is always a bad thing; sometimes it's necessary or even desirable. DKP is using digital recording technology and advancing film stocks to "keep the bar high" for its clients. The company can scan film to digital formats with 65mm and 35mm pin-registered Northlight scanners, and can record digitally enhanced or created images to film with one of 12 65mm film recorders that are matched for color, geometry, and density.

Rogers showed clips from **MacGillivray Freeman Films' *Greece, Hurricane on the Bayou*, and *The Alps***, and described



*Stereokino's Hand-65 lightweight 3D camera.*

the processing that had been done to each. For *Greece*, the company was able to simulate the look of old-fashioned Daguerreotype photographs, turn sunrises into sunsets, and eliminate shaking from unsteady camera shots. For *Hurricane*, a shot was digitally transformed to look like an impressionist painting and then transitioned to a moving, live-action scene.

The GSCA's next meeting will be the Film Expo in Los Angeles, April 24-25. The fall conference will be held in Vancouver, Sept. 23-25.



*Stereokino's Alexander Melkumov and his translator.*

(from **PARLEE** on page 3)

had an amazing head for details and her call sheets were models of relevant information and thoroughness. If it wasn't on her call sheet, you didn't need to know it!

"This quality also proved valuable when we had a complicated insurance claim that was at first rejected by our insurers. But Lorena took it upon herself to marshal a ton of evidence in support of our claim and the decision was reversed. Subsequently we were able to do some re-shoots that were critical to the film's success.

"Lorena had spent years in Mexico and her Spanish was so good — flawless, in fact — that most Latinos assumed she was born South of the Border. This fluency was a huge help to us in communicating with our Spanish sponsors and later in launching the film in Seville.

"I lost touch with her when she went off

to do her own large-format film on Mexico and was saddened to hear of her death."

—Bayley Silleck

*Blue Mountain Film Associates, Inc.*



*A scene from Lorena Parlee's 1996 LF film, Mexico.*

"I am deeply saddened by the news of the sudden death of Ms. Parlee. The industry has lost another passionate and creative soul.

"Every time I talked to Lorena or met

with her, I was always struck by her energy and passion for her film and the industry as a whole. I was moved by her pride in her heritage and how she longed to communicate and share this proud Hispanic heritage through her films.

"She was always concerned that knowledge of Hispanic culture and pride of this history be taught to the younger generations of Hispanic Americans. Lorena wanted the world to see her love of this culture through her film *Mexico*. After an exhibition of the film in Mexico, I was told that the film made them proud. I was told this many times.

"Lorena achieved the ultimate goal of all filmmakers: an expression of passion and love for the art of filmmaking that is felt and understood by an audience. Lorena should be proud.

"It was my honor to have known her."

—Janine Baker

*Simex/Twerks*

(from **PARLEE** on page 2)

## Maintenance Matters

The giant-screen projection system consists of several machines that require regular maintenance. Without maintenance, machines *will* break down. A properly maintained projection system is key to providing flawless LF film experiences. The successful projection booth is fully equipped with the parts and tools needed to conduct comprehensive maintenance on each component of the projection and sound system. Good maintenance habits result in system up-time, which creates happy customers and big revenues. Bad maintenance habits result in system downtime, lost shows, lost customers, and lost revenue.

## Safety is Smart

The projection booth is a work room full of machinery. It's the nerve center of any giant-screen theater, as a cockpit is to an airplane and a bridge is to a ship. Safety is paramount, primarily for the well-being of the projectionist, but also for

ensuring the proper care of the projection system components, film prints, and soundtracks.

The successful projectionist practices good safety measures by:

- Knowing the proper procedures and what to do in an emergency situation.
- Remaining calm and focused in the event of a projection system crash.
- Wearing all of the required safety gear when replacing Xenon lamps.
- Exercising extreme caution when moving film prints (especially IMAX DMR).
- Making sure that all electrical power is turned *off* before performing service.
- Never leaving the projection booth unattended for extended periods of time.
- Treating all projection equipment and films with the utmost care and concern.
- Obtaining and using all tools and safety devices needed to do the job right.
- Never bypassing safety switches and/or sensors.

## Effective Training is the Key

More than anything else, a well trained projectionist is the key to error-free, high-

quality giant-screen film presentations on a daily basis. Poorly trained or under-trained projectionists can damage projection equipment and film prints, increase equipment repair and replacement expenses, and lead to lost attendance and revenue. LF projection is a craft mastered by those who have been well trained, and who possess exceptional skills and a keen desire to do such work. It is not a job for everyone.

The training of a projectionist takes time. There is no exact answer to the question, "How long does it take to train a projectionist?" Everyone learns and retains information at his or her own pace. And only after having been properly trained should a projectionist be allowed to operate the GS projection system, or conduct any other GS projection booth-related work. A projection booth cannot be successful without successful projectionists!

*Ron Bartsch is the projection manager and certified IMAX technician for The Henry Ford IMAX Theatre in Dearborn, MI, and winner of the GSTA's 2005 Best Booth Award.*



(from **HENTON** on page 3)

ago (he had already founded Dover) and always found him to be most pleasant and receptive to new ideas. In my opinion, he also produced one of the best simulation films ever made, which is part of a scientific attraction in Newcastle, England. His passing comes as a personal shock and I believe he will be missed by all of us that had the pleasure of knowing him."

—Jim Krisvoy, *Pacific Data Post*

"I first met Mr. Henton one month ago during the GSCA Conference in Galveston. For me, a beginner, this charming man appeared as a great professional, very benevolent, fond of giant-screen cinema, his head full of new projects. By knowing his disappearance, I feel very sad. It is a great loss for our 'family.'

"I address my condolences to his family and to his friends. Good bye Mr. Henton."

—Pascal Vuong, *N3D Land Productions*

"Peter was a friend. But he was a bulwark when needed, a friend always. Someone at the reception after the memorial said that we were competitors and I said No, Peter had his ideas and I have mine, we did not compete. Unless he encroached on my LF proposal, *The Story of Shoes*."

—Michael Cook, *Grandview Productions*

"I am writing today to express my grief at Mr. Peter Henton's sudden passing.

"Peter Henton is the one who introduced me to Showscan, seven years ago. I was looking for a distributor for two ride films that I just finished producing, and we happened to meet at a recording session. He had already left Showscan at the time, but was kind enough to spend time setting up a meeting with Showscan management for me. I was in the middle of negotiation with other distributors already, but thanks to Peter I signed a distribution deal with Showscan, and ended up buying out the company three years later.

"He was so supportive when we acquired Showscan and after the acquisition he tried to help us revitalize Showscan. I will never forget how encouraging it was when he cheered me up in my office,

when I was so down after the huge struggle of the acquisition.

"Although I cannot say that he and I were close friends, I can assure anybody that he was a true gentleman, fair and tenderhearted to anyone, everyone. In addition, he was the creator of legendary Showscan films, including *Olympic Spirits* and *Nature Rediscovered*, and whoever saw these films wouldn't hesitate to agree that they're the best in large-format documentaries in history.

"May God rest his soul."

—Sue Yeon Kim, *Showscan Entertainment*

"I am completely shocked at the very, very, sad news of Peter's passing, and I'm sure I'm not the only one. I haven't seen or had contact with Peter for a few years but in my mind he is so vibrant, so alive. Peter and I had one of those working relationships where we had lots of meetings, lots of lunches, a few dinners, lots of projects on the go but no green-lit 'goers' to get our hands dirty on. Sometimes just talking about work is how it should be, I guess.

"Peter was always extremely charming and warm and funny, a real decent salt-of-the-earth bloke. I always enjoyed his company and it's a pity we never really worked together, but talking about it was great. I'd like to offer my deepest condolences to Peter's family and close friends. He was a really lovely man."

—Cathy Shaw, *VFX Producer, UK*

"Peter was a good 'business' friend, and I knew him from 1984 till his death. He was the most unflappable producer/director I ever met, with a good nature that I always enjoyed and admired. Peter was the kind of producer who respected all the people in the business, and treated them fairly and with warmth, regardless of their role. He was the kind of client that you wanted to have: he always paid his bills, brought you interesting projects, and valued his long term relationships with vendors and associates. He was charming and funny.

I will always think about him as one of those people that I was lucky to have known and worked with.

—Chris Reyna, *New Paradigm Productions*

## Worldwide LF Theater Inventory

As of Nov. 1, 2006

### By Manufacturer

Mfr	Af	As	Eu	ME	NA	SA	Tot
CDC		2	1		3		6
GOTO		22		1			23
IMAX	3	46	43	6	170	3	271
IWRK		23	7		23	1	54
KINO		1	2		5		8
MEGA	1	3	6	1	15	1	27
Other		7	9		3		19
<b>Total</b>	<b>4</b>	<b>104</b>	<b>68</b>	<b>8</b>	<b>219</b>	<b>5</b>	<b>410</b>

### By Format and Operator Type

C = Commercial Standalone CT = Theme Park  
CM = Multiplex I = Institutional

		C	CM	CT	I	Total
Africa	8/70				1	1
	15/70		2		1	3
	<b>Total</b>		<b>2</b>		<b>2</b>	<b>4</b>
Asia/Pac	8/70	5		6	23	34
	10/70			2	19	21
	15/70	10	12	2	25	49
	<b>Total</b>	<b>15</b>	<b>12</b>	<b>10</b>	<b>67</b>	<b>104</b>
Europe	8/70	3	5	5	11	24
	15/70	9	18	5	12	44
	<b>Total</b>	<b>12</b>	<b>23</b>	<b>10</b>	<b>23</b>	<b>68</b>
Middle East	8/70		1			1
	10/70				1	1
	15/70	1	4		1	6
	<b>Total</b>	<b>1</b>	<b>5</b>		<b>2</b>	<b>8</b>
North America	8/70	7	8	1	26	42
	15/70	26	57	4	90	177
	<b>Total</b>	<b>33</b>	<b>65</b>	<b>5</b>	<b>116</b>	<b>219</b>
South America	8/70				2	2
	15/70		2		1	3
	<b>Total</b>		<b>2</b>		<b>3</b>	<b>5</b>
World	8/70	15	14	12	63	104
	10/70			2	20	22
	15/70	46	95	11	130	282
	<b>Total</b>	<b>61</b>	<b>109</b>	<b>25</b>	<b>213</b>	<b>408</b>

### By 2D / 3D

	2D	3D	Total
Africa	4		4
Asia/Pac	78	26	104
Europe	33	35	68
ME	3	5	8
NA	113	103	219
SA	3	2	5
<b>Total</b>	<b>237</b>	<b>171</b>	<b>408</b>

## More Digital 3D Screens & Films Coming to Multiplexes

**T**im Burton's 1993 stop-motion animated film, *The Nightmare Before Christmas*, was re-released in 168 digital 3D theaters on Oct. 20, converted to 3D by Industrial Light and Magic. It is the first non-computer-animated feature to be digitally converted to 3D in its entirety, and in its first weekend grossed \$3.3 million, or \$19,500 per screen. This is slightly below the first weekend average of almost \$22,000 for *Open Season*, which premiered on 66 IMAX 3D screens in September. [later data]

*Nightmare* is the third Hollywood film to be released to digital 3D theaters, following this year's *Monster House* (see *Shorts*, *LF Examiner*, Summer 2006) and last year's *Chicken Little* (see page 1, *LF Examiner*, November 2005), and it is the first re-release of an older film. Its per-screen performance falls squarely between those two, *Chicken Little* having averaged \$26,600 in 79 theaters and *Monster House* just under \$16,000 in 163. *Nightmare* is the only one of the three not to have been accompanied by a simultaneous 35mm 2D release.

Chuck Viane, president of distribution for Walt Disney, said the studio intends to make the 3D *Nightmare* a perennial Halloween release, and was quoted by *Box Office Mojo* as saying, "This year we had 168 theaters. Next year, I would expect we'll have somewhere between 700 and 1,000 theaters that can play 3D. This is the Disney version of *The Rocky Horror Picture Show*."

Real D, Inc., provider of the technology used in most 3D digital theaters, supports Viane's projections, saying that it plans to have 1,000 3D systems in place by the third quarter of 2007. This

will be in time not only for the second re-issue of *Nightmare 3D*, but also for Robert Zemeckis' *Beowulf* (see *Shorts* on page 24), opening on Nov. 16, 2007. The next digital 3D release, *Meet the Robinsons*, a computer-animated comedy, is expected to open on some 500 screens in March 2007.

If these predictions pan out, the number of digital 3D screens, which today roughly equals the worldwide count of LF 3D theaters, will be nearly triple the total of all LF screens (including 2D) by the end of 2007. This rapid growth is happening despite the relative paucity of 3D films to show on those systems.

Next year will see the first dramatic features to be conceived and executed from

the start as 3D productions. Ironically, two of the first are being made by former partners: Charlotte Huggins and nWave's Ben Stassen.

Stassen's *Fly Me to the Moon* is an animated comedy about three flies who hitch a ride to the moon on Apollo 11. Several minutes of the film were screened at the Giant Screen Cinema Association conference in September (see *LF Examiner*, October 2006). Stassen has said it will be released to digital and LF theaters next summer, exclusively in 3D, with no 2D distribution.

Since leaving nWave last year, Huggins has been producing *Journey 3D* for New Line Cinema and Walden Media, using a

mixture of live-action and animation. Based on Jules Verne's *Journey to the Center of the Earth*, the film will star Brendan Fraser and is expected to open in 2008.

Although few who have seen a 3D film in a giant-screen theater would deny that the experience is superior to digital 3D presentations on smaller screens, the novelty of 3D is as strong a draw for digital theaters as for IMAX theaters. Like IMAX DMR films (2D or 3D), digital 3D shows run at higher capacity, remain in theaters longer than 2D versions, and command premiums pricing above standard ticket prices. Since both initial and operating costs are far lower for digital systems than for IMAX, it is hardly surprising that digital should be spreading so quickly.

Imax Corporation has announced that it will introduce its digital projector in 2008, with features that are intended to exceed the image quality of conventional digital projectors. (See the article on Imax's Q3 results on page 1.)



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## Premiering This Month



© 2006 Warner Bros. Pictures

### **Happy Feet: The IMAX Experience**

"In the great nation of Emperor Penguins, deep in Antarctica, you're nobody unless you can sing—which is unfortunate for Mumble (**Elijah Wood**), who is the worst singer in the world. He is born dancing to his own tune... tap dancing.

"Though Mumble's mom, Norma Jean (**Nicole Kidman**), thinks this little habit is cute, his dad, Memphis (**Hugh Jackman**), says it 'just ain't penguin.' Besides, they both know that, without a Heartsong, Mumble may never find true love.

"As fate would have it, his one friend, Gloria (**Brittany Murphy**), happens to be the best singer around. Mumble and Gloria have a connection from the moment they hatch, but she struggles with his strange 'hippity-hop' ways.

"Mumble is just too different—especially

for Noah the Elder (**Hugo Weaving**), the stern leader of Emperor Land, who ultimately casts him out of the community.

"Away from home for the first time, Mumble meets a posse of decidedly un-Emperor-like penguins—the Adelie Amigos. Led by Ramon (**Robin Williams**), the Adelies instantly embrace Mumble's cool dance moves and invite him to party with them.

"In Adelie Land, Mumble seeks the counsel of Lovelace the Guru (also voiced by Robin Williams), a crazy-feathered Rockhopper penguin who will answer any of life's questions for the price of a pebble.

"Together with Lovelace and the Amigos, Mumble sets out across vast landscapes and, after some epic encounters, proves that by being true to yourself, you can make all the difference in the world."

*Happy Feet* was directed by **George Miller**, written by George Miller, **John Collee**, **Judy Morris**, and **Warren Coleman**, and produced by **Doug Mitchell**, **Bill Miller**, and George Miller. Executive Producers were **Zareh Nalbandian**, **Graham Burke**, **Dana Goldberg**, and **Bruce Berman**.

*Happy Feet* also features the tap dancing of **Savion Glover**.

Produced and distributed by **Warner Bros. Pictures**, the film was converted to 15/70 with the IMAX DMR process, and will open in 80 IMAX theaters simultaneously with its 35mm release on Nov. 17, 2007.

(Although *Happy Feet* was originally slated to be converted to IMAX 3D, those plans have been changed and it will be released only in 2D.)

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(from **SHORTS** on page 24)

"We are inviting every child whose mother or father was killed serving our country in Iraq or Afghanistan since 9/11 to a 'holiday weekend of dreams' in Orange County, CA, with their surviving guardian. **Southwest Airlines** has agreed to fly all the families free of charge, and to date 300 hotel rooms for three nights have

been donated by **Marriott**, **Hilton**, and others. Robert Schuler's Crystal Cathedral will host a 'Glory of Christmas' production; Oakley World Headquarters will host a party and sports exhibition extravaganza; the Irvine Spectrum will provide a holiday shopping spree; and **Disney** is providing tickets to **Disneyland** and **Disney's California Adventure**. We want to

bring smiles to these children's faces and remind them that we care!

"So far we have raised \$800,000 in in-kind donations. We need to raise \$150,000 more in four weeks to keep our word to these families."

For more information or to make a donation, visit [www.snowballexpress.org](http://www.snowballexpress.org).





\* New listing.

Underlined titles are 3D

Updated information is printed in bold.

Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

#### **Night at the Museum**

*Twentieth Century Fox; distributor: Fox; director: Shawn Levy; DP: Guillermo Navarro; script: Ben Garant, Thomas Lennon, Milan Trenc; score: Alan Silvestri; producers: Michael Barnathan, Chris Columbus, Bob Ducsay, Shawn Levy; executive producers: Thomas M. Hammel, Ira Shuman.*

*Cast: Ben Stiller, Carla Gugino, Dick Van Dyke, Mickey Rooney, Robin Williams. Release: Dec. 22, 2006.*

— Film will be converted to 15/70 with the IMAX DMR process.

#### **Lions 3D: Roar of the Kalahari**

*Tim Liversedge Productions; distributor: National Geographic Giant Screen Film Distribution. 3D conversion: Sassoon Film Design. 3D. Release: February 2007.*

— The 2003 film is being converted to 3D for re-release in 2007.

#### **Wild Africa 3D (wt)**

*nWave Pictures; distributor: National Geographic Giant Screen Film Distribution (US, Canada), nWave Pictures (world); director, producer: Ben Stassen; DP: Sean Phillips. 3D. Release: February 2007.*

— June-August: Filmed Tim Liversedge and Liesl Eichenberger in Botswana's Okavango delta.

— Principal photography is complete.

— Post production is under way.

#### **Dinosaurs: Giants of Patagonia**

*Sky High Entertainment; distributor: Sky High; director: Marc Fafard; DP: William Reeve; aerial DP: Carl Samson; script: Marc Fafard; score: Pierre Rousseau; producer: Carl Samson. Narrator: Donald Sutherland. 3D. Release: March 1, 2007.*

— Principal photography is done. CGI is under way.

— November: Recording Sutherland's narration.

#### **The Alps**

*MacGillivray Freeman Films, 4iS Four Eyes AG; distributor: MacGillivray Freeman Films; director, editor: Stephen Judson; producers: Greg MacGillivray, Mark Krenzien; DPs: Greg MacGillivray, Brad Ohlund, Michael Brown, Ron Goodman; script: Stephen Venables, Stephen Judson; line producer: Anne Marie Hammers; executive producers: Alexander Biner, Harrison Smith. Release: March 16, 2007*

— Principal photography is complete.

#### **Mummies: Secrets of the Pharaohs**

*Giant Screen Films, Gravity Pictures; distributor: Giant Screen Films; director: Keith Melton; producers: Arabella Cecil, Don Kempf, Steve Kempf; DP: Reed Smoot; script: Arabella Cecil; Release: March 2007.*

— October-November: Filmed CSI-like laboratory scenes in a Los Angeles studio; aerials, camel caravans, and studio scenes for three weeks in Morocco; and three weeks at in Egypt at Luxor, Carnac, Giza, Aswan, Cairo, Abu Simbel and other sites.

#### **Dinosaurs Alive! (formerly Dinosaur Hunters)**

*David Clark Inc., Maryland Science Center, Giant Screen Films; distributor: Giant Screen Films; directors: Bayley Silleck, David Clark; script: David Clark and Bayley Silleck; DP: William Reeve; project manager: Jim O'Leary; producer: David Clark; executive producers: Greg Andorfer, Don Kempf. Cast: Mike Novacek, Mark Norell, Sterling Nesbitt, Alan Turner, Kristi Curry Rogers. 3D. Release: March 30, 2007.*

— August: Filmed in Gobi Desert in Mongolia.

— September: Filmed backplates for CGI in redwood forests of Northern California.

— Principal photography is complete. Editing is under way.

#### **Spider-Man 3: The IMAX Experience**

*Columbia Pictures; distributor: Sony Pictures Entertainment; director: Sam Raimi; script: Alvin Sargent; DP: Bill Pope; score: Christopher Young; producers: Avi Arad, Grant Curtis, Laura Ziskin; executive producers: Joseph M. Caracciolo, Kevin Feige, Stan Lee. Cast: Tobey Maguire, Kirsten Dunst, James Franco. Release: May 4, 2007.*

— Film will be converted to 15/70 with the IMAX DMR process.

#### **Harry Potter and the Order of the Phoenix**

*Warner Bros.; distributor: Warner Bros.; director: David Yates; script: Michael Goldenberg; DP: Slawomir Idziak; score: Nicholas Hooper; producer: David Heyman; executive producers: David Barron, Tanya Seghatchian. Cast: Daniel Radcliffe,*

*Rupert Grint, Emma Watson, Helena Bonham Carter, Ralph Fiennes. Release: July 13, 2007.*

— Film will be converted to 15/70 with the IMAX DMR process.

#### **Fly Me to the Moon**

*nWave Pictures; distributor: nWave Pictures Distribution; director: Ben Stassen; script: Domonic Paris; producers: Charlotte Huggins, Gena Gallo; executive producers: Ben Stassen, Domonic Paris. 90 minutes. 3D. Release: Summer 2007.*

— Animation will continue through early 2007.

— 40 minutes of animation is complete.

— Will open in LF 3D and digital 3D versions.

#### **Sea Monsters: A Prehistoric Adventure (wt)**

*National Geographic; distributor: National Geographic; director: Sean M. Phillips; DP: T.C. Christianson; underwater DP: Bob Cranston; script: Mose Richards; producers: Lisa Truitt, Jini Durr; executive producer: Lisa Truitt, Tim Kelly. 3D. Release: Oct. 5, 2007.*

— Principal photography is complete.

— Animation continues and editing is under way.

#### **Vincent Van Gogh: Bigger Than Painting (wt)**

*Camera Lucida, Les Productions De La Géode; distributor: Les Productions De La Géode; directors: Peter Knapp, François Bertrand; producers: François Bertrand, Saskia Bakhuys-Vernet; DPs: Vincent Mathias, Laurent Chalet; script: Peter Knapp, François Bertrand; executive producer: François Bertrand. Release: Fall 2007.*

— Have filmed at the Van Gogh Museum in Amsterdam, Musée d'Orsay in Paris, at Arles and Auvers-sur-Oise in France, and in the Netherlands.

— Additional photography is planned for the first quarter of 2007 in the South of France.

#### **Big Wave Hunters**

*Deep Water Films in association with Graphic Films; distributor: tba; director: Ryan Casey; DP: Steve Ford; co-producer: Ian Pancer; producers: Ryan Casey, Steve Ford. Release: late 2007.*

— Will be filming the biggest swells in the North Pacific throughout the winter.

#### **Ocean Frenzy 3D (wt)**

*Giant Screen Films, Yes/No Productions; distributor: Giant Screen Films; directors/writers: Steve McNicholas, Luke Creswell; producers: Don Kempf, Steve Kempf, David Marks; DPs: Reed Smoot, David Douglas; editor: Steve McNicholas; score: Luke Creswell; sound designer: Mike Roberts. 3D. Release: late 2007*

— Additional footage still to be captured.

#### **Dolphins & Whales 3D (wt)**

*3D Entertainment, McKinney Productions; distribu-*

SeaMon

D&amp;W3D WP

WOTGL POF

VVG

BigWave  
OF3D

Sea Rex

Balloon WTP

PV

tor: 3D Entertainment; director: Jean-Jacques Mantello; DP: Gavin McKinney; score: Christophe Jaquelin; executive producer: François Mantello. 3D. Release: February 2008.

— September-October: Six-week expedition off Rurutu Island (Polynesia) to film humpback whales.

### **Water Planet: Grand Canyon Adventure (wt)**

MacGillivray Freeman Films Educational Foundation; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producers: Greg MacGillivray, Shaun MacGillivray, Mark Krenzien; script: Jack Stephens; editor: Stephen Judson; photography: Greg MacGillivray, Doug Lavendar, Brad Ohlund, Ron Goodman, Jack Tankard; executive producer: Harrison Smith. 3D. (Different 2D flat and dome screen versions will also be available.). Cast: Robert F. Kennedy, Jr., Kathleen Kennedy. Release: March 2008.

— September: Principal photography began on the Colorado River in the Grand Canyon.

### **Sea Rex**

N3D Land Productions, Virtuosity; distributor: TBD; directors: Ronan Chapalain, Pascal Vuong;

producer: Pascal Vuong; script: DP: Christophe Grellie; script: Pascal Vuong, Nathalie Bardet; score: Franck Marchal; executive producer: Dominique Rigaud. 3D. Release: Spring 2008. —July: Filmed at the Science Museum in London.

### **Wonders of the Great Lakes**

Science North; distributor: tba; director: David Lickley; DP: Jack Tankard; producer: David Lickley; executive producer: Jim Marchbank. Release: May 2008.

— September-October: Shooting aials around the Great Lakes and story elements at Niagara Falls and on Lake Superior.

### **The Passion of Flight**

StarDance Pictures, MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Eric Magnan; producers: Marie Christine de Montbrial, Ron Goodman, Greg MacGillivray; script: DP: Ron Goodman; script: Ron Goodman, Marie Christine de Montbrial; executive producers: Marie Christine de Montbrial, Ron Goodman. Cast: Patty Wagstaff, Steve Hinton, other aviation personalities. Release: June 2008.

— Summer 2006: Filmed at the Planes of Fame Mu-

seum in Chino, CA.

— U.S. filming will include Rhinebeck Airshow in New York, Edwards and Nellis Air Force Bases, and Reno, NV. International locations include Canada, France, Russia, Sweden, Germany, U.K.

### **Balloon Fiesta (wt)**

Immortal Classics; distributor: tba; writer, director, producer: Ted Gomillion; LF camera: Lee Parker; HD camera: Gary Marshall, Sid Findley, Russ Fink; executive producers: Stephen Komadina, Ted Gomillion. Release: 2008.

— October: Filmed the Albuquerque Balloon Fiesta.

### **We The People**

Inland Sea Productions; distributor: Jodi Capps; directors, writers, producers: John Altman, Aimee Larabee. Release: 2008.

— Filming aials in the Washington, DC, area has been delayed until April 2007.

### **Pastoral Vertigo: A Mowing Task Force (wt)**

Epithete Films, Les Productions De La Géode; distributor: Les Productions De La Géode; director: Philippe Vuailat; producer: Emmanuel Legrand; DP: Philippe Ros; script: Philippe Vuail-



Filming Water Planet: Grand Canyon Adventure. Left: Carrying the IMAX Solido camera to the Colorado River (l to r): Producer Mark Krenzien, writer Jack Stephens, stereographer Doug Lavendar, cameraman Jack Tankard, on-screen talent Robert F. Kennedy, Jr., 2nd AC Robert Walker. Right: Filming on Lake Powell. Director Greg MacGillivray (left), DP Brad Ohlund (behind camera) on-screen talent Kathleen "Kick" Kennedy (RFK Jr.'s daughter) in kayak.

# Bookings: November 2006 by Film

## 742 bookings of 97 films in 283 theaters

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are *not* warranted to be comprehensive or accurate in every detail, despite our best

efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 20.

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close	
Africa	Lucerne	9/15/06	12/2/06	Dolphins	Kuala Lumpur Di	10/27/05	10/26/07	FightPil	Tijuana	10/1/06	2/24/07	
	Menlyn	6/16/05	12/31/06		Poitiers Imax 3D	2/4/06	12/31/06		Chantilly	12/10/04	12/31/07	
	Penrith	7/31/06	7/31/07		Seoul CGV	3/3/06	3/2/08		Columbus COSI	5/26/06	12/31/06	
	Toronto OP	6/1/05	12/31/06		Sofia CC	10/13/06	10/12/07		Corpus Christi	2/3/05	3/31/07	
AIA3D	Poitiers Imax 3D	2/4/06	12/31/06		Atlanta FMNH	9/1/06	11/1/06		Dallas MNS	5/27/06	11/27/06	
AIWC	Mexico City Cin	11/9/06	1/31/07		Boston MOS	6/30/06	11/4/06		Dayton	12/3/04	12/3/07	
AJ	Sacramento Imx	11/1/06	12/31/06		Mumbai	12/2/05	12/1/06		Edmonton TWS	6/9/06	12/22/06	
	Bogota Mal	4/1/06	4/30/07		Parker	3/4/06	3/2/07		Garden City	12/10/04	12/31/06	
Alamo	Rochester MSC	4/1/06	3/31/07		DS3D	Portland	3/15/06		11/2/06	Gatineau	11/10/06	3/10/07
	San Antonio 2D					Seoul 63	7/1/06		7/1/07	Hampton	12/10/04	12/31/06
Alaska	Baltimore	5/29/06	11/12/06	Thessaloniki		3/1/06	2/28/07	Hong Kong SM	12/10/05	12/31/06		
	Boston MOS	11/3/06	4/22/07	Alamogordo		7/1/06	6/30/07	Kansas City Sci	8/5/06	1/31/07		
	Cincinnati MC	11/15/06	12/21/06	Ann Arbor NA		5/12/06	11/4/06	Killeen	5/2/06	11/2/06		
	Garza Garcia	10/5/06	4/5/07	Atlanta FMNH		10/21/06	3/30/07	Las Vegas Lux	12/10/04	12/31/06		
ALBT	Roanoke	11/22/06	5/31/07	Baltimore		5/26/06	6/30/07	Los Angeles CSC	6/30/06	3/31/07		
	Coomera	11/1/05	10/31/07	Berlin CS		4/6/06	10/5/07	Menlyn	6/1/06	12/31/06		
	Jackson MS	10/22/06	10/31/07	Birmingham AL		5/27/06	11/22/06	Milwaukee	8/4/06	12/9/06		
	Toronto OP	6/1/05	12/31/06	Buenos Aires NA		5/12/06	4/30/07	Raleigh Exp	6/29/06	12/31/06		
AlienAdv	Berlin CS	3/1/00		Copenhagen		11/24/06	11/23/07	Rochester Cmk	8/19/06	11/19/06		
	Eilat Epic	4/4/04	12/31/06	Durban		11/24/06	6/23/07	Saint Louis SC	3/11/05	12/31/06		
	Fort Lauderdale	5/1/06	4/30/07	Galveston	9/22/06	9/21/07	Seattle PSC 1	12/26/04	12/31/06			
	Glasgow	3/1/05	12/31/06	Gatineau	9/9/06	2/28/07	Taipei MCRC	1/1/05	1/1/07			
Amazon	Lodz CC	7/1/06	12/31/06	Katowice CC	5/17/06	5/16/07	Toronto OSC	3/1/06	1/31/07			
	Madrid	4/2/03		Krakow CC	5/17/06	5/16/07	Victoria	5/26/06	11/26/06			
	Nuremberg	8/15/06	8/15/07	London BFI	9/3/06	3/2/07	Washington NASM	3/11/05	12/07			
	Duluth	9/8/06	11/30/06	London SM	3/3/06	3/2/07	Winnipeg	5/5/06	11/6/06			
Antarc	Kansas City Zoo	3/18/06	12/10/06	Melbourne MV	4/13/06	4/12/07	Baltimore	11/5/04	6/30/07			
	Melbourne MV	1/1/06	12/31/06	Montreal SC	5/3/06	1/7/07	Bogota Mal	12/1/05	11/30/06			
	Nanchang	9/11/06	3/10/07	Moscow	5/31/06	5/30/07	Boston MOS	5/28/04	6/30/07			
	Seattle PSC 1	3/1/06	2/28/07	Myrtle Beach	7/7/06	7/6/07	Bradford	10/3/06	10/3/07			
AR	Sydney WBS	1/1/06	12/31/06	Omaha Zoo	6/1/06	3/1/07	Calgary TWS	3/20/05	6/30/07			
	Pittsburgh CSC	9/15/06	6/07	Osaka Sun	9/1/06	8/31/07	Dallas MNS	9/29/06	3/2/07			
Bears	Hastings	9/11/06	3/11/07	Philadelphia	4/24/06	4/23/07	Dwingeloo	6/1/05	5/31/07			
	Saint Felicien	5/31/06	5/31/07	Quebec	6/23/06	6/22/07	Fort Lauderdale	9/13/04	12/31/06			
Beavers	Calgary TWS	1/25/06	1/24/07	Saint Augustine	8/15/06	3/1/07	Houston MNS	3/6/05	5/31/07			
	Kenner	9/15/06	9/14/07	San Diego RHF	7/1/06	6/30/07	London SM	2/24/06				
	New York AMNH	4/15/05		Singapore DC	8/5/06	1/31/07	Lucerne	2/15/05	11/30/06			
	Parker	11/1/06	12/31/07	Sinsheim	5/4/06	11/3/07	Madrid	7/1/06	12/31/06			
BP	Riccione	6/1/06	5/31/07	Sydney WBS	5/25/06	5/24/07	Malaga Yel	3/25/06	12/31/06			
	Bugs	Detroit SC	7/8/06	1/1/07	Tallahassee	7/7/06	1/7/07	Myrtle Beach	4/1/06	3/30/07		
		Leon Exp	7/14/06	11/14/06	Townsville	7/17/06	12/31/06	Nanchang	11/15/05	11/30/06		
	Madison Star	10/13/06	4/13/07	Tulsa Cmk	8/18/06	3/2/07	Quebec	2/20/06	2/28/07			
CRA	Pittsburgh CSC	9/1/06	5/1/07	Warsaw CC	5/17/06	5/16/07	Raleigh Exp	5/1/06	1/31/07			
	Spokane	9/21/06	3/21/07	Glasgow	6/25/04	12/31/06	Richmond SMV	9/18/04	6/30/07			
	Toronto OSC	5/5/06	1/5/07	Prague CC	10/1/06	12/31/06	Saint Louis SC	9/17/04	12/31/06			
	Vantaa	9/1/06	9/1/07	Sinsheim	5/16/03	12/31/06	San Diego RHF	5/28/04	9/30/07			
CRA	Xalapa	9/1/06	1/1/07	EMSH	Castle Rock	3/92		Spokane	8/20/04	6/30/07		
	Barcelona	2/16/06	2/18/07		Atlanta FMNH	9/1/06	11/1/06	Sudbury	2/1/06	6/30/07		
	Charleston WV	7/21/06	1/31/07		Charleston WV	11/4/06	1/26/07	Tampa MOSI	5/27/06	5/31/07		
	Garden City	6/1/06	4/1/07		Charlotte	9/20/06	12/7/06	Valencia Spn	2/1/06	2/2/07		
CV	Hastings	4/5/06	12/3/06		Des Moines	9/1/06	6/1/07	Vulcania	1/1/06	12/31/07		
	Karlshamn	1/15/06	8/31/07		Duluth	9/8/06	11/30/06	Berlin CS	8/11/06	8/10/07		
	Killeen	11/3/06	5/2/07		Erie	11/20/06	7/15/07	Nuremberg	8/3/06	8/2/07		
	Lucerne	9/16/05	11/15/06		Fort Worth	9/1/06	12/31/06	Philadelphia	10/6/06	12/31/06		
Cyberwor	Madrid	5/1/06	5/31/07		Kapurthala	5/15/06	5/14/07	Ghaziabad Aer	2/10/06	2/10/07		
	New Orleans	5/26/06	11/1/06		Manila	5/19/06	5/29/07	Grand Canyon	11/1/99	12/06		
	Richmond SMV	1/15/06	1/14/07		Mumbai	12/2/05	12/1/06	Hartberg	9/6/03	9/30/07		
	San Diego RHF	10/1/06	11/1/06		Salt Lake City CP	6/15/06	12/07	Lucerne	5/1/05	12/31/06		
CTPA	Valencia SPN	9/15/06	9/14/07	ExplClub	San Diego RHF	9/1/06	9/30/07	Myrtle Beach	4/1/06	3/30/07		
	Tallahassee	6/16/06	12/20/06		Sioux Falls	9/22/06	11/1/06	Nuremberg	12/1/02	12/31/06		
	Myrtle Beach	6/1/06	12/31/06		San Antonio Aztec	4/1/06	9/1/07	Penrith	7/16/05	7/21/07		
	San Diego RHF	10/1/06	9/30/07		Taipei MCRC	1/1/06	12/31/06	Speyer Dome	1/23/05	12/31/06		
Extreme	Ankara AFM	9/15/06	9/15/07		Stockholm	11/25/05	11/1/06	Stockholm	3/1/04	12/31/06		
	Istanbul AFM	1/1/06	12/31/06		Sydney WBS	10/15/06	1/31/07	Yellowstone	2/10/06	2/10/07		



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GF	Sudbury	3/1/03	3/31/07		Los Angeles AMC	11/17/06	1/07	HC	Huntsville	2/1/06	2/1/07
GN	Puebla	8/15/06	4/15/07		Los Angeles NA	11/17/06	1/07	HCBTD	San Simeon	8/17/96	
	Saint Félicien	4/05	12/06		Louisville NA	11/17/06	1/07	HH	Berlin Disc	4/1/02	12/31/06
	Taipei MCRC	1/1/06	12/31/06		Madison Star	11/17/06	1/07	HOTB	Los Angeles CSC	8/25/06	2/15/07
GP	Al Khobar	10/23/06	4/22/07		Mississauga CPX	11/17/06	1/07		New Orleans	8/29/06	8/31/07
	Syracuse	9/6/06	3/5/07		Montreal CPX	11/17/06	1/07	ITD	Istanbul AFM	11/25/05	11/24/06
Greece	Atlanta FMNH	8/19/06	8/18/07		Nashville Reg	11/17/06	1/07		Karuizawa Mer	1/1/06	12/31/06
	Chicago MSI	2/16/06	6/15/07		Natick JF	11/17/06	1/07		Taipei WVC	2/1/06	1/31/07
	Copenhagen	5/16/06	5/15/07		New Rochelle Reg	11/17/06	1/07	JGWC	Birmingham AL	9/2/06	1/26/07
	Denver MNS	6/9/06	2/15/07		New York AMC	11/17/06	1/07		Fort Worth	9/18/06	5/30/07
	Duluth	2/24/06	9/15/07		Omaha Zoo	11/17/06	1/07		Hibbing	9/1/06	6/30/07
	Edmonton TWS	2/17/06	2/15/07		Ontario Reg	11/17/06	1/07		Melbourne MV	7/24/06	12/31/06
	Houston MNS	9/22/06	9/21/07		Philadelphia	11/17/06	1/07	JAC	Sioux Falls	10/8/06	1/26/07
	Louisville SC	2/16/06	2/15/07		Phoenix AMC	11/17/06	1/07		Lehi	1/1/06	11/1/06
	Melbourne MV	6/15/06	6/14/07		Pittsburgh Cmk	11/17/06	1/07		Pittsburgh Cmk	6/2/06	6/1/07
	Mexico City Cin	11/10/06	7/31/07		Pittsburgh CSC	11/17/06	1/07		Rochester Cmk	6/2/06	6/1/07
	Montreal SC	10/6/06	3/31/07		Portland	11/17/06	1/07		San Antonio Aztec	4/15/06	4/14/07
	Nuremberg	6/1/06	6/1/07		Quebec	11/17/06	1/07		Spokane	1/1/06	6/30/07
	Oklahoma City	3/10/06	3/9/07		Raleigh Exp	11/17/06	1/07	Kilimanj	Saint Louis SC	9/22/06	3/1/07
	Orlando SC	3/1/06	2/15/07		Reading JF	11/17/06	1/07	L&C	Cincinnati MC	10/1/03	12/31/06
	Regina	9/10/06	9/9/07		Richmond CPX	11/17/06	1/07		Col Springs Cmk	1/4/06	1/3/07
	Sacramento Imx	3/15/06	11/14/06		Richmond SMV	11/17/06	1/07		Corpus Christi	1/1/03	12/31/06
	Saint Louis SC	9/5/06	9/4/07		Rochester Cmk	11/17/06	1/07		Des Moines	9/20/06	9/20/07
	Saint Paul	6/15/06	1/7/07		Saint Augustine	11/17/06	1/07		Erie	7/1/06	12/31/06
	San Diego RHF	2/24/06	2/1/07		Saint Louis Weh	11/17/06	1/07		Fort Lauderdale	9/26/04	12/31/06
	San Jose CA	9/20/06	9/19/07		San Francisco AMC	11/17/06	1/07		Garden City	9/1/04	12/31/06
	Spokane	2/24/06	2/1/07		San Jose CA	11/17/06	1/07		Houston MNS	6/5/05	12/31/06
	Stockholm	2/16/06	11/12/06		Sandy	11/17/06	1/07		Hutchinson	4/1/06	3/31/07
	Sudbury	9/15/06	3/15/07		Seattle PSC 2	11/17/06	1/07		Louisville SC	9/16/06	1/5/07
	Sydney WBS	6/29/06	6/28/07		Spokane	11/17/06	1/07		Lucerne	9/1/06	11/30/06
	Tempe Imx	9/29/06	1/28/07		Tampa Reg	11/17/06	1/07		Portland	8/16/02	6/07
	Vancouver TWS	2/16/06	3/31/07		Toronto CPX	11/17/06	1/07		Saint Louis Arch	5/29/04	
HappyFee	Ann Arbor NA	11/17/06	1/07		Tulsa Cmk	11/17/06	1/07		San Diego RHF	8/2/02	9/07
	Apple Valley Imx	11/17/06	1/07		Vaughan CPX	11/17/06	1/07		San Jose CA	10/1/03	12/31/06
	Atlantic City	11/17/06	1/07		Virginia Beach	11/17/06	1/07		Sioux Falls	6/1/06	5/31/07
	Austin	11/17/06	1/07		West Nyack Imx	11/17/06	1/07		Spokane	2/10/06	12/31/06
	Boise Reg	11/17/06	1/07		White Plains NA	11/17/06	1/07		West Nyack Imx	6/1/06	12/31/06
	Buffalo Reg	11/17/06	1/07		Woodridge Cmk	11/17/06	1/07		Yellowstone	6/15/02	12/31/06
	Buford Reg	11/17/06	1/07	HaunCast	Berlin CS	4/5/01	12/06	LOLL	Loch Lomond	7/24/02	
	Calgary CPX	11/17/06	1/07		Eilat Epic	4/4/04	12/31/06	LS	Albany GA	5/1/06	11/3/06
	Cathedral City	11/17/06	1/07		Galveston	1/7/05	1/7/07		Davenport	7/1/06	6/30/07
	Cedar Rapids	11/17/06	1/07		Guayaquil	10/20/06	9/30/07		Riccione	7/1/06	1/31/07
	Charleston SC	11/17/06	1/07		Hampton	10/6/06	11/5/06		Rochester MSC	10/7/06	9/3/07
	Charlotte	11/17/06	1/07		Kaohsiung	10/1/06	12/31/06	LW	Little Rock	9/1/06	3/1/07
	Chicago Imx	11/17/06	1/07		London BFI	12/1/01	12/06		Parker	11/1/05	11/6/06
	Cincinnati NA	11/17/06	1/07		Madrid	6/12/02	12/06		Saint Félicien	5/31/06	5/31/07
	Col Springs Cmk	11/17/06	1/07		Manchester UCI	9/1/02	12/31/06	M3D	Madrid	6/1/04	12/31/06
	Colleyville	11/17/06	1/07		Melbourne MV	9/13/01	12/06		Moscow	1/15/06	1/15/07
	Columbus AMC	11/17/06	1/07		Montreal SC	10/1/06	11/5/06	M3Dcc	Karlshamn	11/1/05	10/31/07
	Covington OTI	11/17/06	1/07		Moscow	1/1/04	9/30/07		Stockholm	2/18/05	12/31/06
	Dallas Cmk	11/17/06	1/07		Moscow	1/15/04	12/31/06	MagDes	Alamogordo	2/23/06	2/23/07
	Dearborn	11/17/06	1/07		Nuremberg	5/28/03	12/31/06		Amneville	3/15/06	3/14/07
	Denver CC Reg	11/17/06	1/07		Prague CC	8/1/06	12/31/06		Berlin CS	12/1/05	11/30/06
	Detroit AMC	11/17/06	1/07		Quebec	9/29/06	1/31/07		Birmingham UK	2/11/06	2/10/07
	Detroit SC	11/17/06	1/07		San Antonio 3D	8/15/03	12/31/06		Bristol	4/1/06	11/1/06
	Dublin Reg	11/17/06	1/07	HB	Sydney WBS	9/20/01	12/06		Charleston SC	9/23/05	12/31/06
	Edmonton CPX	11/17/06	1/07		Barcelona	5/7/02	12/06		Copenhagen	1/14/06	1/13/07
	Evansville Sho	11/17/06	1/07		Boston MOS	7/29/06	1/7/07		Fort Lauderdale	9/23/05	12/31/06
	Fort Lauderdale	11/17/06	1/07		Buenos Aires NA	5/11/06	5/31/07		Glasgow	3/31/06	7/1/07
	Fort Worth	11/17/06	1/07		Calgary TWS	2/16/06	2/28/07		Huntsville	11/23/05	11/22/06
	Fresno Reg	11/17/06	1/07		Edmonton TWS	1/1/06	6/30/07		Hyderabad	2/13/06	1/31/07
	Grand Rapids Cel	11/17/06	1/07		Guatemala City Alb	7/1/06	7/1/07		Katowice CC	2/24/06	2/23/07
	Halifax	11/17/06	1/07		Guayaquil	11/1/03	12/31/06		Krakow CC	2/24/06	2/23/07
	Hampton	11/17/06	1/07		Hampton	6/9/06	12/31/06		KSC 2	9/23/05	
	Harrisburg	11/17/06	1/07		Indianapolis Imx	1/21/05	12/31/06		Kuala Lumpur Di	3/24/06	3/23/07
	Hartford NA	11/17/06	1/07		Melbourne MV	10/7/02	12/31/06		Milwaukee	8/4/06	1/4/07
	Houston Reg	11/17/06	1/07		Oakland	1/1/06	12/31/06		Moscow	4/12/06	4/11/07
	Irvine Reg	11/17/06	1/07		Reno Fleisch	6/1/06	11/30/06		Mumbai	1/20/06	1/31/07
	Kansas City AMC	11/17/06	1/07		Sioux Falls	6/1/06	5/31/07		Pensacola	3/1/06	2/28/07
	King of Prussia Reg	11/17/06	1/07		Speyer Dome	1/1/06	12/31/06		Pittsburgh CSC	9/23/05	
	Langley CPX	11/17/06	1/07		Stockholm	11/30/01	12/31/06		Regina	10/6/06	4/6/07
	Lansing Cel	11/17/06	1/07		Sudbury	5/1/04	6/30/07		Sydney WBS	10/20/05	
	Las Vegas Bre	11/17/06	1/07		Sydney WBS	7/22/02	12/31/06		Tijuana	7/1/06	1/1/07
	Lincolnshire Reg	11/17/06	1/07		Vancouver TWS	10/22/04	6/30/07		Townsville	7/17/06	7/16/07

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MOE	Warsaw CC	2/24/06	2/23/07	Barakaldo Yel		11/17/06	1/07		Rochester Cmk	9/29/06	11/06		
	Washington NASM	9/23/05		Barcelona		11/17/06	1/07		Saint Augustine	9/29/06	11/06		
	Barcelona	5/1/03	12/31/06	Boise Reg		9/29/06	11/06		Saint Louis Weh	9/29/06	11/06		
	Cincinnati MC	5/1/03	12/31/06	Bristol		10/13/06	12/06		San Francisco AMC	9/29/06	11/06		
	Cocoa	4/16/03	12/31/06	Buenos Aires NA		10/5/06	12/06		Sandy	9/29/06	11/06		
	Fort Worth	9/7/04	3/6/07	Buffalo Reg		9/29/06	11/06		Santa Fe Cin	10/13/06	12/06		
	Hague	10/14/04	12/31/06	Buford Reg		9/29/06	11/06		Seattle PSC 2	9/29/06	11/06		
	Madrid	5/1/03	12/31/06	Busan CGV		10/25/06	12/06		Sydney WBS	11/30/06	1/07		
	Melbourne MV	3/1/05	12/31/06	Calgary CPX		9/29/06	11/06		Tampa Reg	9/29/06	11/06		
	Menlyn	7/1/06	12/31/06	Cathedral City		9/29/06	11/06		Toronto CPX	9/29/06	11/06		
	Norwalk	1/1/06	12/31/06	Charleston SC		9/29/06	11/06		Tulsa Cmk	9/29/06	11/06		
	Nuremberg	1/3/03	12/31/06	Chicago Imx		9/29/06	11/06		Universidad Cin	10/13/06	12/06		
	Saint Louis SC	1/1/06	12/31/06	Cincinnati NA		9/29/06	11/06		Vaughan CPX	9/29/06	11/06		
	San Diego RHF	11/1/01	9/07	Col Springs Cmk		9/29/06	11/06		Warsaw CC	10/13/06	12/06		
	San Jose CA	2/12/03	12/31/06	Colleyville		9/29/06	11/06		West Nyack Imx	9/29/06	11/06		
	Seattle PSC 1	9/20/06	1/7/07	Columbus AMC		9/29/06	11/06		White Plains NA	9/29/06	11/06		
	Sioux Falls	6/1/06	5/31/07	Covington OTI		9/29/06	11/06		Woodridge Cmk	9/29/06	11/06		
	MOF	Speyer Dome	1/23/05	12/31/06	Cuernavaca Cmx		10/13/06	12/06	OrigLife OW3D	Taichung BET	4/1/03	11/1/06	
Toronto OP		7/1/04	12/31/06	Dallas Cmk		9/29/06	11/06	Berlin CS		6/5/03	12/31/06		
Grand Rapids Cel		8/15/06	8/14/07	Dearborn		9/29/06	11/06	Eilat Epic		4/4/04	12/31/06		
Pensacola		11/8/96		Denver CC Reg		9/29/06	11/06	Galveston		5/25/06	12/31/06		
Saint Paul		1/15/06	8/31/07	Detroit AMC		9/29/06	11/06		Kuwait City	10/23/06	12/31/07		
San Diego RHF		10/1/06	11/1/06	Dublin Reg		9/29/06	11/06		Moscow	10/9/04	12/31/06		
Sandy		11/15/06	3/31/07	Edmonton CPX		9/29/06	11/06		Norwalk	6/16/06			
Calgary TWS		3/1/06	5/30/07	Evansville Sho		9/29/06	11/06		Nuremberg	7/29/04	12/31/06		
San Antonio Aztec		4/1/06	9/1/07	Fort Lauderdale		9/29/06	11/06		San Antonio 3D	1/1/06	12/31/06		
MOTM		Albuquerque	9/15/06	3/15/07	Fresno Reg		9/29/06	11/06	Ozarks Pulse	Branson	1/93	12/07	
		Alexandria	6/1/06	5/31/07	Ghaziabad Aer		10/20/06	12/06		<b>Cincinnati MC</b>	<b>11/27/06</b>	<b>1/3/07</b>	
		Baltimore	10/15/06	10/14/07	Glasgow		10/13/06	12/06		Harrisburg	9/15/06	12/15/06	
		Birmingham UK	9/15/06	9/15/07	Grand Rapids Cel		9/29/06	11/06		Lucerne	5/15/06	11/15/06	
		MOTN	Cairo EMA	7/6/06	7/5/07	Guadalajara Cin		10/13/06	12/06	RATW	Poitiers Omni	2/4/06	12/31/06
			Detroit SC	2/1/06	9/15/07	Halifax		9/29/06	11/06		<b>Austin</b>	<b>6/2/06</b>	<b>3/16/07</b>
			Garza Garcia	8/3/06	12/31/06	Hampton		9/29/06	11/06		Fort Worth	5/27/06	2/28/07
			Houston MNS	10/1/05	10/15/07	Hartford NA		9/29/06	11/06		Louisville SC	9/9/06	2/8/07
			<b>Kansas City Sci</b>	<b>1/31/06</b>	<b>5/30/07</b>	Houston Reg		9/29/06	11/06		Lubbock	8/18/06	1/31/07
	Karlshamn		9/15/06	8/31/07	Hyderabad		10/20/06	12/06		New York AMNH	9/30/06	12/21/06	
	Louisville SC		1/15/06	10/15/07	Irvine Reg		9/29/06	11/06		Norwalk	8/4/06	12/21/06	
	Melbourne MV		9/15/06	9/14/07	Kansas City AMC		9/29/06	11/06		<b>Oklahoma City</b>	<b>10/20/06</b>	<b>4/20/07</b>	
	Mobile		3/1/06	2/28/07	King of Prussia Reg		9/29/06	11/06		Saint Louis SC	6/2/06	12/21/06	
	Myrtle Beach		10/15/06	8/31/07	Krakow CC		10/13/06	12/06		Tampa MOSI	6/30/06	12/21/06	
	Omaha Zoo		9/1/06	3/15/07	Kuala Lumpur Di		10/19/06	12/06	Rheged Roar	Penrith	7/1/00		
	Oviedo Yel		5/27/05		Langley CPX		9/29/06	11/06		Omaha Zoo	6/1/06	11/30/06	
	Raleigh Exp		10/6/06	4/5/07	Lansing Cel		9/29/06	11/06		Pittsburgh CSC	6/1/06	6/30/07	
	<b>Sacramento Imx</b>		<b>11/1/06</b>	<b>3/15/07</b>	Las Vegas Bre		9/29/06	11/06		Sudbury	5/1/06	6/30/07	
MysticInd	San Antonio 2D		3/15/06	1/31/07	Lincolnshire Reg		9/29/06	11/06		Taipei AM	1/15/06	1/31/07	
	Seoul 63		11/15/06	8/1/07	London BFI		10/13/06	12/06	ROF RovMars SacPlan SFTGS Sharks3D	<b>Al Khobar</b>	<b>11/15/06</b>	<b>5/14/07</b>	
	Sudbury		9/30/05	6/30/07	Los Angeles AMC		9/29/06	11/06		Hutchinson	9/06	3/07	
	Sydney WBS		9/15/06	9/14/07	Los Angeles NA		9/29/06	11/06		Regina	5/1/05	12/31/06	
	Tijuana	10/21/06	10/20/07	Louisville NA		9/29/06	11/06	Dwingeloo		5/15/06	12/31/06		
	<b>Valencia Spn</b>	<b>9/15/06</b>	<b>12/31/06</b>	Madison Star		9/29/06	11/06		Apple Valley Imx	8/18/06	12/31/06		
	Victoria	9/21/06	9/20/07	Madrid		10/17/06	12/06		Bangkok	5/10/06	12/31/06		
	Barcelona	5/1/06	4/30/07	Malaga Yel		10/17/06	12/06		Barakaldo Yel	6/9/06	12/31/06		
	Durban	3/15/06	3/14/07	Manchester UCI		10/13/06	12/06		Berlin CS	3/24/05	12/31/06		
	Edmonton TWS	10/1/05	6/1/07	Manila		10/25/06	12/06		<b>Birmingham UK</b>	<b>7/1/06</b>	<b>12/31/06</b>		
	Kansas City Zoo	6/17/06	11/1/06	Melbourne MV		11/30/06	1/07		Boston NEA	3/24/05	12/31/06		
	<b>Lehi</b>	<b>10/8/06</b>	<b>4/30/07</b>	Mexico City Cin		10/13/06	12/06		Bradford	2/11/06	12/31/06		
	Melbourne MV	10/1/06	12/21/06	Mississauga CPX		9/29/06	11/06		Bristol	1/28/06	12/31/06		
	Paris Geo	12/15/05	1/30/07	Monterrey Cin		10/13/06	12/06		Charleston SC	10/13/06	12/31/07		
	<b>Providence Imx</b>	<b>10/1/06</b>	<b>1/15/07</b>	Montreal CPX		9/29/06	11/06		<b>Chattanooga</b>	<b>3/4/05</b>	<b>12/31/06</b>		
	Tampa MOSI	8/1/06	8/1/07	Moscow		10/26/06	12/06		Galveston	2/21/05	12/31/06		
	NASCAR	<b>Vancouver Imx</b>	<b>10/1/06</b>	<b>1/15/07</b>	Mumbai		10/20/06	12/06		Kansas City Sci	5/1/06	12/31/06	
		Incheon CGV	1/12/06		Nashville Reg		9/29/06	11/06		Katowice CC	9/9/05	12/31/06	
Kuala Lumpur Di		2/23/06	2/22/07	Natick JF		9/29/06	11/06		Kuala Lumpur Di	8/17/06	12/31/06		
Seoul CGV		1/12/06		New Rochelle Reg		9/29/06	11/06		Kuwait City	1/10/06	12/31/06		
Niagara		7/1/86		New York AMC		9/29/06	11/06		Lehi	3/13/06	12/31/06		
Singapore DC		2/13/99		Ontario Reg		9/29/06	11/06		London SM	2/6/06	12/31/06		
Guayaquil		3/06	12/06	Oviedo Yel		10/17/06	12/06		Madrid	9/10/06	12/31/06		
Jackson MS		10/23/05	11/15/06	Paris Gau		10/18/06	12/06		Moscow	4/14/05	12/31/06		
San Diego NHM		3/31/01	12/06	Phoenix AMC		9/29/06	11/06		New Orleans	5/26/06	12/31/06		
Shenyang SPP		7/1/06	1/30/07	Pittsburgh Cmk		9/29/06	11/06		Nuremberg	3/24/05	12/31/06		
Tijuana		10/18/01	12/15/06	Quebec		9/29/06	11/06		Omaha Zoo	3/1/06	12/31/06		
Ann Arbor NA		9/29/06	11/06	Raleigh Exp		9/29/06	11/06		Poznan CC	5/19/06	12/31/06		
Apple Valley Imx		9/29/06	11/06	Reading JF		9/29/06	11/06		Prague CC	1/12/06	12/31/06		
Atlantic City		9/29/06	11/06	Richmond CPX		9/29/06	11/06		San Antonio 3D	10/20/06	12/31/07		

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
	<b>Santa Fe Cin</b>	<b>9/8/06</b>	<b>12/31/06</b>		<b>San Antonio Aztec</b>	<b>11/1/06</b>	<b>5/1/07</b>		Stockholm	2/1/06	2/15/07
	Tempe Imx	6/20/06	12/31/06	<b>Vulcania</b>	Vulcania	2/22/02			Sydney WBS	8/8/05	
	<b>Tokyo Mer</b>	<b>11/11/06</b>	<b>12/31/06</b>	<b>WATE</b>	Katoomba	6/1/97			Toronto OP	6/1/06	4/30/07
	<b>Virginia Beach</b>	<b>12/26/04</b>	<b>12/31/06</b>	<b>Whales</b>	Calgary TWS	2/1/06	6/30/07		Vancouver Imx	6/26/06	12/31/06
	<b>Washington NMNH</b>	<b>11/1/06</b>	<b>12/31/07</b>		Cocoa	7/1/02	12/31/06		Washington NMNH	9/15/06	9/30/07
	West Nyack Imx	10/6/06	12/31/07		Dhaka	9/26/06	9/26/07	<b>WTW</b>	Winnipeg	7/1/06	6/30/07
<b>Skydance</b>	Shijiazhuang	1/06	1/07		Edmonton TWS	10/6/06	2/15/07		Boston MOS	12/9/05	1/7/07
<b>SOA</b>	Dallas AA	2/26/99			Hague	9/6/04	12/31/06		Calgary TWS	6/24/06	6/30/07
<b>Solarmax</b>	Calgary TWS	3/06	2/07		Spokane	3/15/04	12/31/06		Chicago MSI	6/1/06	5/31/07
	Dwingeloo	1/1/06	12/31/06	<b>WOC</b>	Poitiers Imax 3D	2/4/06	12/31/06		Dallas Crnk	6/2/06	11/30/06
	Oakland	1/1/06	12/31/06	<b>Wolves</b>	Saint Félicien	5/31/06	5/31/07		Durban	6/1/06	5/31/07
	Vantaa	2/1/06	1/30/07	<b>WS3D</b>	Barakaldo Yel	10/22/06	10/21/07		Fort Lauderdale	1/12/06	1/31/07
<b>SOSPI</b>	<b>Barcelona</b>	<b>7/1/05</b>	<b>6/30/07</b>		Berlin CS	6/30/05			Hague	6/1/06	6/30/07
	<b>Madrid</b>	<b>7/1/05</b>	<b>6/30/07</b>		Birmingham UK	7/2/05	12/31/06		Melbourne MV	2/1/06	1/31/07
	<b>Warsaw CC</b>	<b>9/1/06</b>	<b>12/30/06</b>		Boston NEA	5/12/05	12/31/06		Montreal SC	1/12/06	1/31/07
<b>SpaceSta</b>	Cairo MEC	3/31/06	3/31/07		Bradford	7/29/05	12/31/06		Paris Geo	6/1/06	6/30/07
	Ghaziabad Aer	2/15/06	2/16/07		Bristol	5/20/05	12/31/06		Philadelphia	10/6/06	10/31/07
	Hutchinson	6/1/02	6/07		Charleston SC	2/1/06	1/31/07		Phoenix ASC	7/8/06	6/30/07
	Istanbul AFM	9/15/06	9/14/07		Chicago Imx	10/6/06	12/31/06		Richmond SMV	9/1/06	8/31/07
	Nanjing	12/1/05	11/30/06		Eilat Epic	2/1/06	1/31/08		San Diego RHF	4/7/06	9/30/07
	Poitiers Solido	2/4/06	12/31/06		Grand Rapids Cel	11/1/06	6/30/07		San Jose CA	1/1/06	1/31/07
<b>SU</b>	Bogota Mal	11/9/06	11/9/07		Indianapolis Imx	6/1/06	6/30/07		Sandy	3/1/06	2/28/07
	Saint Augustine	5/25/06	11/25/06		Krakow CC	10/14/05	12/31/06		Seattle PSC 2	12/26/05	12/31/06
<b>SupeSpee</b>	Cedar Rapids	3/31/06	3/07		<b>Lansing Cel</b>	<b>1/20/06</b>	<b>12/31/06</b>		Singapore DC	10/1/06	3/31/07
<b>Texas</b>	Austin	5/3/03			Lehi	9/1/05	12/31/06		Spokane	5/26/06	4/30/07
<b>TF</b>	Chantilly	1/06	12/06		London BFI	5/20/05	12/31/06		Tampa MOSI	5/27/06	5/30/07
	Salt Lake City CP	6/15/06	12/07		London SM	5/20/05	12/31/06		Toronto OSC	10/1/06	9/30/07
	Warner Robins	7/92			Louisville SC	5/28/06	1/7/07	<b>Yell</b>	Vancouver TWS	12/17/05	12/16/06
	Washington NASM	7/1/76			Melbourne MV	6/8/05	12/31/06	<b>ZC</b>	Yellowstone	4/1/03	12/06
<b>Trex</b>	Norwalk	10/7/05			Menlyn	9/20/06	9/30/07		Zion	5/24/94	
<b>TS</b>	Hong Kong SM	8/1/06	1/31/07		<b>Moscow</b>	<b>9/1/05</b>	<b>8/31/07</b>				
<b>TTL</b>	Boston MOS	9/5/06	1/7/07		Nuremberg	6/30/05					
	Espinho	12/1/05	12/1/06		Orlando SC	6/1/06	12/31/06				
<b>VOSAS</b>	Poitiers MC	2/4/06	12/31/06		Prague CC	5/1/06	12/31/06				
<b>VOTDS</b>	<b>Chicago MSI</b>	<b>11/20/06</b>	<b>5/24/07</b>		Quebec	11/10/06	8/9/07				
	Pitea	9/15/06	8/31/07		Saint Augustine	3/10/06	3/31/07				
	<b>Roanoke</b>	<b>3/11/06</b>	<b>11/23/06</b>		San Antonio 3D	1/27/06	1/27/07				
	Sacramento Imx	5/5/06	11/5/06		Sinsheim	6/30/05	12/31/06				

## November 2006 by Theater

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
<b>Al Khobar</b>	<b>GP</b>	<b>10/23/06</b>	<b>4/22/07</b>	<b>Barakaldo Yel</b>	OpenSeas	11/17/06	1/07	<b>Boston MOS</b>	Alaska	11/3/06	4/22/07
	<b>ROF</b>	<b>11/15/06</b>	<b>5/14/07</b>		Sharks3D	6/9/06	12/31/06		Dolphins	6/30/06	11/4/06
<b>Alamogordo</b>	DS3D	7/1/06	6/30/07		WS3D	10/22/06	10/21/07		FON	5/28/04	6/30/07
	MagDes	2/23/06	2/22/07	<b>Barcelona</b>	CRA	2/16/06	2/18/07		HB	7/29/06	1/7/07
<b>Albany GA</b>	LS	5/1/06	11/3/06		HB	5/7/02	12/06		TTL	9/5/06	1/7/07
<b>Albuquerque</b>	MOTN	9/15/06	3/15/07		MOE	5/1/03	12/31/06		WTW	12/9/05	1/7/07
<b>Alexandria</b>	MOTN	6/1/06	5/31/07		MysticInd	5/1/06	4/30/07	<b>Boston NEA</b>	Sharks3D	3/24/05	12/31/06
<b>Amneville</b>	MagDes	3/15/06	3/14/07		OpenSeas	11/17/06	1/07		WS3D	5/12/05	12/31/06
<b>Ankara AFM</b>	Cyberwor	9/15/06	9/15/07	<b>Berlin CS</b>	<b>SOSPI</b>	<b>7/1/05</b>	<b>6/30/07</b>	<b>Bradford</b>	FON	10/3/06	10/3/07
<b>Ann Arbor NA</b>	DS3D	5/12/06	11/4/06		AlienAdv	3/1/00			Sharks3D	2/11/06	12/31/06
	<b>HappyFee</b>	<b>11/17/06</b>	<b>1/07</b>		DS3D	4/6/06	10/5/07		WS3D	7/29/05	12/31/06
	OpenSeas	9/29/06	11/06		Galapago	8/11/06	8/10/07	<b>Branson</b>	Ozarks	1/93	12/07
<b>Apple Valley Imx</b>	<b>HappyFee</b>	<b>11/17/06</b>	<b>1/07</b>		HaunCast	4/5/01	12/06	<b>Bristol</b>	MagDes	4/1/06	11/1/06
	OpenSeas	9/29/06	11/06		MagDes	12/1/05	11/30/06		OpenSeas	10/13/06	12/06
	Sharks3D	8/18/06	12/31/06		OW3D	6/5/03	12/31/06		Sharks3D	1/28/06	12/31/06
<b>Atlanta FMNH</b>	Dolphins	9/1/06	11/1/06		Sharks3D	3/24/05	12/31/06		WS3D	5/20/05	12/31/06
	DS3D	10/21/06	3/30/07		WS3D	6/30/05		<b>Buenos Aires NA</b>	DS3D	5/12/06	4/30/07
	Everest	9/1/06	11/1/06	<b>Berlin Disc</b>	HH	4/1/02	12/31/06		HB	5/1/06	5/31/07
	Greece	8/19/06	8/18/07	<b>Birmingham AL</b>	DS3D	5/27/06	11/22/06		OpenSeas	10/5/06	12/06
<b>Atlantic City</b>	<b>HappyFee</b>	<b>11/17/06</b>	<b>1/07</b>		JGWC	9/2/06	1/26/07	<b>Buffalo Reg</b>	<b>HappyFee</b>	<b>11/17/06</b>	<b>1/07</b>
	OpenSeas	9/29/06	11/06	<b>Birmingham UK</b>	MagDes	2/11/06	2/10/07		OpenSeas	9/29/06	11/06
<b>Austin</b>	<b>HappyFee</b>	<b>11/17/06</b>	<b>1/07</b>		MOTN	9/15/06	9/15/07	<b>Buford Reg</b>	<b>HappyFee</b>	<b>11/17/06</b>	<b>1/07</b>
	<b>RATW</b>	<b>6/2/06</b>	<b>3/16/07</b>		<b>Sharks3D</b>	<b>7/1/06</b>	<b>12/31/06</b>		OpenSeas	9/29/06	11/06
	Texas	5/3/03			WS3D	7/2/05	12/31/06	<b>Busan CGV</b>	OpenSeas	10/25/06	12/06
<b>Baltimore</b>	<b>Alaska</b>	<b>5/29/06</b>	<b>11/12/06</b>	<b>Bogota Mal</b>	<b>AJ</b>	<b>4/1/06</b>	<b>4/30/07</b>	<b>Cairo EMA</b>	MOTN	7/6/06	7/5/07
	DS3D	5/26/06	6/30/07		FON	12/1/05	11/30/06	<b>Cairo MEC</b>	SpaceSta	3/31/06	3/31/07
	<b>FON</b>	<b>11/5/04</b>	<b>6/30/07</b>		SU	11/9/06	11/9/07	<b>Calgary CPX</b>	<b>HappyFee</b>	<b>11/17/06</b>	<b>1/07</b>
	MOTN	10/15/06	10/14/07	<b>Boise Reg</b>	<b>HappyFee</b>	<b>11/17/06</b>	<b>1/07</b>		OpenSeas	9/29/06	11/06
<b>Bangkok</b>	Sharks3D	5/10/06	12/31/06		OpenSeas	9/29/06	11/06	<b>Calgary TWS</b>	Beavers	1/25/06	1/24/07



Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
	FON	3/20/05	6/30/07	Dhaka	Whales	9/26/06	9/26/07		OpenSeas	9/29/06	11/06
	HB	2/16/06	2/28/07	Dublin Reg	HappyFee	11/17/06	1/07	Hampton	FightPil	12/10/04	12/31/06
	MOTM	3/1/06	5/30/07		OpenSeas	9/29/06	11/06		HappyFee	11/17/06	1/07
	Solarmax	3/06	2/07	Duluth	Amazon	9/8/06	11/30/06		HaunCast	10/6/06	11/5/06
	Whales	2/1/06	6/30/07		Everest	9/8/06	11/30/06		HB	6/9/06	12/31/06
	WTW	6/24/06	6/30/07		Greece	2/24/06	9/15/07		OpenSeas	9/29/06	11/06
Castle Rock	EMSH	3/92		Durban	DS3D	11/24/06	6/23/07	Harrisburg	HappyFee	11/17/06	1/07
Cathedral City	HappyFee	11/17/06	1/07		MysticInd	3/15/06	3/14/07		Pulse	9/15/06	12/15/06
	OpenSeas	9/29/06	11/06		WTW	6/1/06	5/31/07	Hartberg	GC	9/6/03	9/30/07
Cedar Rapids	HappyFee	11/17/06	1/07	Dwingeloo	FON	6/1/05	5/31/07	Hartford NA	HappyFee	11/17/06	1/07
	Supespee	3/31/06	3/07		SFTGS	5/15/06	12/31/06		OpenSeas	9/29/06	11/06
Chantilly	FightPil	12/10/04	12/31/07		Solarmax	1/1/06	12/31/06	Hastings	Bears	9/11/06	3/11/07
	TF	1/06	12/06	Edmonton CPX	HappyFee	11/17/06	1/07		CRA	4/5/06	12/3/06
Charleston SC	HappyFee	11/17/06	1/07		OpenSeas	9/29/06	11/06	Hibbing	JGWC	9/1/06	6/30/07
	MagDes	9/23/05	12/31/06	Edmonton TWS	FightPil	6/9/06	12/22/06	Hong Kong SM	FightPil	12/10/05	12/31/06
	OpenSeas	9/29/06	11/06		Greece	2/17/06	2/15/07		TS	8/1/06	1/31/07
	Sharks3D	10/13/06	12/31/07		HB	1/1/06	6/30/07	Houston MNS	FON	3/6/05	5/31/07
	WS3D	2/1/06	1/31/07		MysticInd	10/1/05	6/1/07		Greece	9/22/06	9/21/07
Charleston WV	CRA	7/21/06	1/31/07		Whales	10/6/06	2/15/07		L&C	6/5/05	12/31/06
	Everest	11/4/06	1/26/07	Eilat Epic	AlienAdv	4/4/04	12/31/06		MOTN	10/1/05	10/15/07
Charlotte	Everest	9/20/06	12/7/06		HaunCast	4/4/04	12/31/06	Houston Reg	HappyFee	11/17/06	1/07
	HappyFee	11/17/06	1/07		OW3D	4/4/04	12/31/06		OpenSeas	9/29/06	11/06
Chattanooga	Sharks3D	3/4/05	12/31/06		WS3D	2/1/06	1/31/08	Huntsville	HC	2/1/06	2/1/07
Chicago Imx	HappyFee	11/17/06	1/07	Erie	Everest	11/20/06	7/15/07		MagDes	11/23/05	11/22/06
	OpenSeas	9/29/06	11/06		L&C	7/1/06	12/31/06	Hutchinson	L&C	4/1/06	3/31/07
	WS3D	10/6/06	12/31/06	Espinho	TTL	12/1/05	12/1/06		RovMars	9/06	3/07
Chicago MSI	Greece	2/16/06	6/15/07	Evansville Sho	HappyFee	11/17/06	1/07		SpaceSta	6/1/02	6/07
	VOTDS	11/20/06	5/24/07		OpenSeas	9/29/06	11/06	Hyderabad	MagDes	2/13/06	1/31/07
	WTW	6/1/06	5/31/07	Fort Lauderdale	AlienAdv	5/1/06	4/30/07		OpenSeas	10/20/06	12/06
Cincinnati MC	Alaska	11/15/06	12/21/06		FON	9/13/04	12/31/06	Incheon CGV	NASCAR	1/12/06	
	L&C	10/1/03	12/31/06		HappyFee	11/17/06	1/07	Indianapolis Imx	HB	1/21/05	12/31/06
	MOE	5/1/03	12/31/06		L&C	9/26/04	12/31/06		WS3D	6/1/06	6/30/07
	Pulse	11/27/06	1/3/07		MagDes	9/23/05	12/31/06	Irvine Reg	HappyFee	11/17/06	1/07
Cincinnati NA	HappyFee	11/17/06	1/07		OpenSeas	9/29/06	11/06		OpenSeas	9/29/06	11/06
	OpenSeas	9/29/06	11/06	Fort Worth	WTW	1/12/06	1/31/07	Istanbul AFM	Cyberwor	1/1/06	12/31/06
Cocoa	MOE	4/16/03	12/31/06		Everest	9/1/06	12/31/06		ITD	11/25/05	11/24/06
	Whales	7/1/02	12/31/06		HappyFee	11/17/06	1/07		SpaceSta	9/15/06	9/14/07
Col Springs Cmk	HappyFee	11/17/06	1/07		JGWC	9/18/06	5/30/07	Jackson MS	ALBT	10/22/06	10/31/07
	L&C	1/4/06	1/3/07		MOE	9/7/04	3/6/07		OO	10/23/05	11/15/06
	OpenSeas	9/29/06	11/06	Fresno Reg	RATW	5/27/06	2/28/07	Kansas City AMC	HappyFee	11/17/06	1/07
Colleyville	HappyFee	11/17/06	1/07		HappyFee	11/17/06	1/07		OpenSeas	9/29/06	11/06
	OpenSeas	9/29/06	11/06	Galveston	OpenSeas	9/29/06	11/06	Kansas City Sci	FightPil	8/5/06	1/31/07
Columbus AMC	HappyFee	11/17/06	1/07		DS3D	9/22/06	9/21/07		MOTN	1/31/06	5/30/07
	OpenSeas	9/29/06	11/06		HaunCast	11/7/05	1/7/07		Sharks3D	5/1/06	12/31/06
Columbus COSI	FightPil	5/26/06	12/31/06		OW3D	5/25/06	12/31/06	Kansas City Zoo	Amazon	3/18/06	12/10/06
Coomera	ALBT	11/1/05	10/31/07		Sharks3D	2/21/05	12/31/06		MysticInd	6/17/06	11/1/06
Copenhagen	DS3D	11/24/06	11/23/07	Garden City	CRA	6/1/06	4/1/07	Kaohsiung	HaunCast	10/1/06	12/31/06
	Greece	5/16/06	5/15/07		FightPil	12/10/04	12/31/06	Kapurthala	Everest	5/15/06	5/14/07
	MagDes	1/14/06	1/13/07	Garza Garcia	L&C	9/1/04	12/31/06	Karishamn	CRA	1/15/06	8/31/07
Corpus Christi	FightPil	2/3/05	3/31/07		Alaska	10/5/06	4/5/07		M3Dcc	11/1/05	10/31/07
	L&C	1/1/03	12/31/06	Gatineau	MOTN	8/3/06	12/31/06		MOTN	9/15/06	8/31/07
Covington OTI	HappyFee	11/17/06	1/07		DS3D	9/9/06	2/28/07	Karuizawa Mer	ITD	1/1/06	12/31/06
	OpenSeas	9/29/06	11/06	Ghaziabad Aer	FightPil	11/10/06	3/10/07	Katoomba	WATE	6/1/97	
Cuernavaca Cmx	OpenSeas	10/13/06	12/06		GC	2/10/06	2/10/07	Katowice CC	DS3D	5/17/06	5/16/07
Dallas AA	SOA	2/26/99			OpenSeas	10/20/06	12/06		MagDes	2/24/06	2/23/07
Dallas Cmk	HappyFee	11/17/06	1/07		SpaceSta	2/15/06	2/16/07		Sharks3D	9/9/05	12/31/06
	OpenSeas	9/29/06	11/06	Glasgow	AlienAdv	3/1/05	12/31/06	Kenner	Beavers	9/15/06	9/14/07
	WTW	6/2/06	11/30/06		E3D	6/25/04	12/31/06	Killeen	CRA	11/3/06	5/2/07
Dallas MNS	FightPil	5/27/06	11/27/06		MagDes	3/31/06	7/1/07		FightPil	5/2/06	11/2/06
	FON	9/29/06	3/2/07	Grand Canyon	OpenSeas	10/13/06	12/06	King of Prussia Reg	HappyFee	11/17/06	1/07
Davenport	LS	7/1/06	6/30/07		GC	11/1/99	12/06		OpenSeas	9/29/06	11/06
Dayton	FightPil	12/3/04	12/3/07	Grand Rapids Cel	HappyFee	11/17/06	1/07	Krakow CC	DS3D	5/17/06	5/16/07
Dearborn	HappyFee	11/17/06	1/07		MOF	8/15/06	8/14/07		MagDes	2/24/06	2/23/07
	OpenSeas	9/29/06	11/06		OpenSeas	9/29/06	11/06		OpenSeas	10/13/06	12/06
Denver CC Reg	HappyFee	11/17/06	1/07		WS3D	11/1/06	6/30/07		WS3D	10/14/05	12/31/06
	OpenSeas	9/29/06	11/06	Guadalajara Cin	OpenSeas	10/13/06	12/06	KSC 2	MagDes	9/23/05	
Denver MNS	Greece	6/9/06	2/15/07	Guatemala City Alb	HB	7/1/06	7/1/07	Kuala Lumpur Di	Cyberwor	10/27/05	10/26/07
Des Moines	Everest	9/1/06	6/1/07	Guayaquil	HaunCast	10/20/06	9/30/07		MagDes	3/24/06	3/23/07
	L&C	9/20/06	9/20/07		HB	11/1/03	12/31/06		NASCAR	2/23/06	2/22/07
Detroit AMC	HappyFee	11/17/06	1/07		OO	3/06	12/06		OpenSeas	10/19/06	12/06
	OpenSeas	9/29/06	11/06	Hague	MOE	10/14/04	12/31/06		Sharks3D	8/17/06	12/31/06
Detroit SC	Bugs	7/8/06	1/1/07		Whales	9/6/04	12/31/06	Kuwait City	OW3D	10/23/06	12/31/07
	HappyFee	11/17/06	1/07	Halifax	WTW	6/1/06	6/30/07		Sharks3D	1/10/06	12/31/06
	MOTN	2/1/06	9/15/07		HappyFee	11/17/06	1/07	Langley CPX	HappyFee	11/17/06	1/07

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Lansing Cel	OpenSeas	9/29/06	11/06	Menlyn	WTW	2/1/06	1/31/07	Ontario Reg	MOTN	9/1/06	3/15/07
	HappyFee	11/17/06	1/07		Africa	6/16/05	12/31/06		Roar	6/1/06	11/30/06
	OpenSeas	9/29/06	11/06		FightPil	6/1/06	12/31/06		Sharks3D	3/1/06	12/31/06
Las Vegas Bre	WS3D	1/20/06	12/31/06	Mexico City Cin	MOE	7/1/06	12/31/06	Orlando SC	HappyFee	11/17/06	1/07
	HappyFee	11/17/06	1/07		WS3D	9/20/06	9/30/07		OpenSeas	9/29/06	11/06
Las Vegas Lux	OpenSeas	9/29/06	11/06		AIWC	11/9/06	1/31/07	Osaka Sun	Greece	3/1/06	2/15/07
	FightPil	12/10/04	12/31/06	Milwaukee	Greece	11/10/06	7/31/07		WS3D	6/1/06	12/31/06
	Lehi	JIAC	1/1/06		OpenSeas	10/13/06	12/06	Oviedo Yel	DS3D	9/1/06	8/31/07
Leon Exp	MysticInd	10/8/06	4/30/07	Mississauga CPX	FightPil	8/4/06	12/9/06	Paris Gau	MOTN	5/27/05	
	Sharks3D	3/13/06	12/31/06		MagDes	8/4/06	1/4/07		OpenSeas	10/17/06	12/06
	WS3D	9/1/05	12/31/06	Mobile	HappyFee	11/17/06	1/07	Paris Geo	OpenSeas	10/18/06	12/06
Lincolnshire Reg	Bugs	7/14/06	11/14/06		OpenSeas	9/29/06	11/06		MysticInd	12/15/05	1/30/07
	HappyFee	11/17/06	1/07	Monterrey Cin	MOTN	3/1/06	2/28/07	Parker	WTW	6/1/06	6/30/07
Little Rock	OpenSeas	9/29/06	11/06		OpenSeas	10/13/06	12/06		Beavers	11/1/06	12/31/07
	LW	9/1/06	3/1/07	Montreal CPX	HappyFee	11/17/06	1/07	Penrith	Dolphins	3/4/06	3/2/07
Loch Lomond	LOLL	7/24/02			OpenSeas	9/29/06	11/06		LW	11/1/05	11/6/06
Lodz CC	AlienAdv	7/1/06	12/31/06	Montreal SC	DS3D	5/3/06	1/7/07	Pensacola	Africa	7/31/06	7/31/07
	DS3D	9/3/06	3/2/07		Greece	10/6/06	3/31/07		GC	7/16/05	7/21/07
London BFI	HaunCast	12/1/01	12/06	Moscow	HaunCast	10/1/06	11/5/06	Philadelphia	Rheged	7/1/00	
	OpenSeas	10/13/06	12/06		WTW	1/12/06	1/31/07		MagDes	3/1/06	2/28/07
	WS3D	5/20/05	12/31/06		DS3D	5/31/06	5/30/07		MOF	11/8/96	
London SM	DS3D	3/3/06	3/2/07	Mumbai	HaunCast	1/1/04	9/30/07	Phoenix AMC	DS3D	4/24/06	4/23/07
	FON	2/24/06			HaunCast	1/15/04	12/31/06		Galapago	10/6/06	12/31/06
	Sharks3D	2/6/06	12/31/06	Myrtle Beach	M3D	1/15/06	1/15/07		HappyFee	11/17/06	1/07
Los Angeles AMC	WS3D	5/20/05	12/31/06		MagDes	4/12/06	4/11/07	Phoenix ASC	WTW	10/6/06	10/31/07
	HappyFee	11/17/06	1/07	Nanchang	OpenSeas	10/26/06	12/06		HappyFee	11/17/06	1/07
Los Angeles CSC	OpenSeas	9/29/06	11/06		OW3D	10/9/04	12/31/06	Pitea	OpenSeas	9/29/06	11/06
	FightPil	6/30/06	3/31/07	Nanjing	Sharks3D	4/14/05	12/31/06		WTW	7/8/06	6/30/07
Los Angeles NA	HOTB	8/25/06	2/15/07		WS3D	9/1/05	8/31/07	Pittsburgh Cmk	VOTDS	9/15/06	8/31/07
	HappyFee	11/17/06	1/07	Nashville Reg	Dolphins	12/2/05	12/1/06		HappyFee	11/17/06	1/07
Louisville NA	OpenSeas	9/29/06	11/06		Everest	12/2/05	12/1/06	Pittsburgh CSC	JIAC	6/2/06	6/1/07
	HappyFee	11/17/06	1/07	New Orleans	MagDes	1/20/06	1/31/07		OpenSeas	9/29/06	11/06
Louisville SC	OpenSeas	9/29/06	11/06		OpenSeas	10/20/06	12/06		AR	9/15/06	6/07
	Greece	2/16/06	2/15/07	Nianchang	CV	6/1/06	12/31/06	Poitiers Imax 3D	Bugs	9/1/06	5/1/07
	L&C	9/16/06	1/5/07		DS3D	7/7/06	7/6/07		HappyFee	11/17/06	1/07
Lubbock	MOTN	1/15/06	10/15/07		FON	4/1/06	3/30/07	Poitiers MC	MagDes	9/23/05	
	RATW	9/9/06	2/8/07	Natick JF	GC	4/1/06	3/30/07		Roar	6/1/06	6/30/07
	WS3D	5/28/06	1/7/07	New Orleans	MOTN	10/15/06	8/31/07	Poznan CC	AIA3D	2/4/06	12/31/06
Lucerne	RATW	8/18/06	1/31/07		Antarc	9/11/06	3/10/07		Cyberwor	2/4/06	12/31/06
	Africa	9/15/06	12/2/06	New Rochelle Reg	FON	11/15/05	11/30/06		WOC	2/4/06	12/31/06
	CRA	9/16/05	11/15/06	New York AMC	SpaceSta	12/1/05	11/30/06	Providence Imx	VOSAS	2/4/06	12/31/06
Madison Star	FON	2/15/05	11/30/06		HappyFee	11/17/06	1/07		Pulse	2/4/06	12/31/06
	GC	5/1/05	12/31/06	New York AMNH	OpenSeas	9/29/06	11/06	Puebla	SpaceSta	2/4/06	12/31/06
	L&C	9/1/06	11/30/06	Niagara	HappyFee	11/17/06	1/07		Dolphins	3/15/06	11/2/06
Madison Star	Pulse	5/15/06	11/15/06		OpenSeas	9/29/06	11/06	Quebec	HappyFee	11/17/06	1/07
	Bugs	10/13/06	4/13/07	Norwalk	CRA	5/26/06	11/1/06		L&C	8/16/02	6/07
	HappyFee	11/17/06	1/07	Nuremberg	HOTB	8/29/06	8/31/07	Raleigh Exp	Sharks3D	5/19/06	12/31/06
Madrid	OpenSeas	9/29/06	11/06		Sharks3D	5/26/06	12/31/06		E3D	10/1/06	12/31/06
	AlienAdv	4/2/03		New Rochelle Reg	HappyFee	11/17/06	1/07		HaunCast	8/1/06	12/31/06
	CRA	5/1/06	5/31/07	New York AMC	OpenSeas	9/29/06	11/06	Reading JF	Sharks3D	1/12/06	12/31/06
Malaga Yel	FON	7/1/06	12/31/06		HappyFee	11/17/06	1/07		WS3D	5/1/06	12/31/06
	HaunCast	6/12/02	12/06	Niagara	OpenSeas	9/29/06	11/06	Reno Fleisch	MysticInd	10/1/06	1/15/07
	M3D	6/1/04	12/31/06	Norwalk	Beavers	4/15/05			GN	8/15/06	4/15/07
Manchester UCI	MOE	5/1/03	12/31/06	Oakland	RATW	9/30/06	12/21/06	Riccone	DS3D	6/23/06	6/22/07
	OpenSeas	10/17/06	12/06		Niagara	7/1/86			FON	2/20/06	2/28/07
	Sharks3D	9/10/06	12/31/06	Oklahoma City	MOE	1/1/06	12/31/06	Richmond CPX	HappyFee	11/17/06	1/07
Manila	SOSPI	7/1/05	6/30/07		OW3D	6/16/06			OpenSeas	9/29/06	11/06
	FON	3/25/06	12/31/06	Omaha Zoo	RATW	8/4/06	12/21/06	Reading JF	HaunCast	9/29/06	1/31/07
	OpenSeas	10/17/06	12/06		Trex	10/7/05			WS3D	11/10/06	8/9/07
Melbourne MV	HaunCast	9/1/02	12/31/06	Puebla	AlienAdv	8/15/06	8/15/07	Quebec	FightPil	6/29/06	12/31/06
	OpenSeas	10/13/06	12/06	Raleigh Exp	Galapago	8/3/06	8/2/07		FON	5/1/06	1/31/07
	Everest	5/19/06	5/29/07	Reading JF	GC	12/1/02	12/31/06	Regina	HappyFee	11/17/06	1/07
Melbourne MV	OpenSeas	10/25/06	12/06		Greece	6/1/06	6/1/07		MOTN	10/6/06	4/5/07
	Antarc	1/1/06	12/31/06	Richmond CPX	HaunCast	5/28/03	12/31/06	Reading JF	OpenSeas	9/29/06	11/06
	DS3D	4/13/06	4/12/07	Reno Fleisch	MOE	1/3/03	12/31/06		HappyFee	11/17/06	1/07
Nuremberg	Greece	6/15/06	6/14/07		OW3D	7/29/04	12/31/06	Riccone	OpenSeas	9/29/06	11/06
	HaunCast	9/13/01	12/06	Reading JF	Sharks3D	3/24/05	12/31/06		Greece	9/10/06	9/9/07
	HB	10/7/02	12/31/06	Regina	WS3D	6/30/05			MagDes	10/6/06	4/6/07
Oakland	JGWC	7/24/06	12/31/06	Richmond CPX	HB	1/1/06	12/31/06	Reading JF	SacrPlan	5/1/05	12/31/06
	MOE	3/1/05	12/31/06	Reno Fleisch	Solarmax	1/1/06	12/31/06		HB	6/1/06	11/30/06
	MOTN	9/15/06	9/14/07	Riccone	Greece	3/10/06	3/9/07	Richmond CPX	BP	6/1/06	5/31/07
Manila	MysticInd	10/1/06	12/21/06		RATW	10/20/06	4/20/07		LS	7/1/06	1/31/07
	OpenSeas	11/30/06	1/07	Omaha Zoo	DS3D	6/1/06	3/1/07		HappyFee	11/17/06	1/07
	WS3D	6/8/05	12/31/06		HappyFee	11/17/06	1/07		OpenSeas	9/29/06	11/06

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Richmond SMV	CRA	1/15/06	1/14/07		FightPil	12/26/04	12/31/06	Tijuana	Extreme	10/1/06	2/24/07
	FON	9/18/04	6/30/07		MOE	9/20/06	1/7/07		MagDes	7/1/06	1/1/07
	HappyFee	11/17/06	1/07	Seattle PSC 2	HappyFee	11/17/06	1/07		MOTN	10/21/06	10/20/07
Roanoke	WTW	9/1/06	8/31/07		OpenSeas	9/29/06	11/06		OO	10/18/01	12/15/06
	Alaska	11/22/06	5/31/07		WTW	12/26/05	12/31/06	Tokyo Mer	Sharks3D	11/11/06	12/31/06
	VOTDS	3/11/06	11/23/06	Seoul 63	Dolphins	7/1/06	7/1/07	Toronto CPX	HappyFee	11/17/06	1/07
Rochester Cmk	FightPil	8/19/06	11/19/06		MOTN	11/15/06	8/1/07		OpenSeas	9/29/06	11/06
	HappyFee	11/17/06	1/07	Seoul CGV	Cyberwor	3/3/06	3/2/08	Toronto OP	Africa	6/1/05	12/31/06
	JIAC	6/2/06	6/1/07		NASCAR	1/12/06			ALBT	6/1/05	12/31/06
	OpenSeas	9/29/06	11/06	Shenyang SPP	OO	7/1/06	1/30/07		MOE	7/1/04	12/31/06
Rochester MSC	AJ	4/1/06	3/31/07	Shijiazhuang	Skydance	1/06	1/07		WS3D	6/1/06	4/30/07
	LS	10/7/06	9/3/07	Singapore DC	DS3D	8/5/06	1/31/07	Toronto OSC	Bugs	5/5/06	1/5/07
Sacramento Imx	AIWC	11/1/06	12/31/06		OnGuard	2/13/99			FightPil	3/1/06	1/31/07
	Greece	3/15/06	11/14/06		WTW	10/1/06	3/31/07		WTW	10/1/06	9/30/07
	MOTN	11/1/06	3/15/07	Sinsheim	DS3D	5/4/06	11/3/07	Townsville	DS3D	7/17/06	12/31/06
	VOTDS	5/5/06	11/5/06		E3D	5/16/03	12/31/06		MagDes	7/17/06	7/16/07
Saint Augustine	DS3D	8/15/06	3/1/07		WS3D	6/30/05	12/31/06	Tulsa Cmk	DS3D	8/18/06	3/2/07
	HappyFee	11/17/06	1/07	Sioux Falls	Everest	9/22/06	11/1/06		HappyFee	11/17/06	1/07
	OpenSeas	9/29/06	11/06		HB	6/1/06	5/31/07		OpenSeas	9/29/06	11/06
	SU	5/25/06	11/25/06		JGWC	10/8/06	1/26/07	Universidad Cin	OpenSeas	10/13/06	12/06
	WS3D	3/10/06	3/31/07		L&C	6/1/06	5/31/07	Valencia SPN	CRA	9/15/06	9/14/07
Saint Félicien	Bears	5/31/06	5/31/07		MOE	6/1/06	5/31/07	Valencia Spn	FON	2/1/06	2/2/07
	GN	4/05	12/06	Sofia CC	Cyberwor	10/13/06	10/12/07		MOTN	9/15/06	12/31/06
	LW	5/31/06	5/31/07	Speyer Dome	GC	1/23/05	12/31/06	Vancouver Imx	MysticInd	10/1/06	1/15/07
	Wolves	5/31/06	5/31/07		HB	1/1/06	12/31/06		WS3D	6/26/06	12/31/06
Saint Louis Arch	L&C	5/29/04			MOE	1/23/05	12/31/06	Vancouver TWS	Greece	2/16/06	3/31/07
Saint Louis SC	FightPil	3/11/05	12/31/06	Spokane	Bugs	9/21/06	3/21/07		HB	10/22/04	6/30/07
	FON	9/17/04	12/31/06		FON	8/20/04	6/30/07		WTW	12/17/05	12/16/06
	Greece	9/5/06	9/4/07		Greece	2/24/06	2/1/07	Vantaa	Bugs	9/1/06	9/1/07
	Kilimanj	9/22/06	3/1/07		HappyFee	11/17/06	1/07		Solarmax	2/1/06	1/30/07
	MOE	1/1/06	12/31/06		JIAC	1/1/06	6/30/07	Vaughan CPX	HappyFee	11/17/06	1/07
	RATW	6/2/06	12/21/06		L&C	2/10/06	12/31/06		OpenSeas	9/29/06	11/06
Saint Louis Weh	HappyFee	11/17/06	1/07		Whales	3/15/04	12/31/06	Victoria	FightPil	5/26/06	11/26/06
	OpenSeas	9/29/06	11/06		WTW	5/26/06	4/30/07		MOTN	9/21/06	9/20/07
Saint Paul	Greece	6/15/06	1/7/07	Stockholm	Extreme	11/25/05	11/1/06	Virginia Beach	HappyFee	11/17/06	1/07
	MOF	1/15/06	8/31/07		GC	3/1/04	12/31/06		Sharks3D	12/26/04	12/31/06
Salt Lake City CP	Everest	6/15/06	12/07		Greece	2/16/06	11/12/06	Vulcania	FON	1/1/06	12/31/07
	TF	6/15/06	12/07		HB	11/30/01	12/31/06		Vulcania	2/22/02	
San Antonio 2D	Alamo				M3Dcc	2/18/05	12/31/06	Warner Robins	TF	7/92	
	MOTN	3/15/06	1/31/07		WS3D	2/1/06	2/15/07	Warsaw CC	DS3D	5/17/06	5/16/07
San Antonio 3D	HaunCast	8/15/03	12/31/06	Sudbury	FON	2/1/06	6/30/07		MagDes	2/24/06	2/23/07
	OW3D	1/1/06	12/31/06		GF	3/1/03	3/31/07		OpenSeas	10/13/06	12/06
	Sharks3D	10/20/06	12/31/07		Greece	9/15/06	3/15/07		SOSPI	9/1/06	12/30/06
	WS3D	1/27/06	1/27/07		HB	5/1/04	6/30/07	Washington NASM	FightPil	3/11/05	12/07
San Antonio Aztec	ExplClub	4/1/06	9/1/07		MOTN	9/30/05	6/30/07		MagDes	9/23/05	
	JIAC	4/15/06	4/14/07		Roar	5/1/06	6/30/07		TF	7/1/76	
	MOTM	4/1/06	9/1/07	Sydney WBS	Antarc	1/1/06	12/31/06	Washington NMNH	Sharks3D	11/1/06	12/31/07
	VOTDS	11/1/06	5/1/07		DS3D	5/25/06	5/24/07		WS3D	9/15/06	9/30/07
San Diego NHM	OO	3/31/01	12/06		Extreme	10/15/06	1/31/07	West Nyack Imx	HappyFee	11/17/06	1/07
San Diego RHF	CRA	10/1/06	11/1/06		Greece	6/29/06	6/28/07		L&C	6/1/06	12/31/06
	CV	10/1/06	9/30/07		HaunCast	9/20/01	12/06		OpenSeas	9/29/06	11/06
	DS3D	7/1/06	6/30/07		HB	7/22/02	12/31/06		Sharks3D	10/6/06	12/31/07
	Everest	9/1/06	9/30/07		MagDes	10/20/05		White Plains NA	HappyFee	11/17/06	1/07
	FON	5/28/04	9/30/07		MOTN	9/15/06	9/14/07		OpenSeas	9/29/06	11/06
	Greece	2/24/06	2/1/07		OpenSeas	11/30/06	1/07	Winnipeg	FightPil	5/5/06	11/6/06
	L&C	8/2/02	9/07		WS3D	8/8/05			WS3D	7/1/06	6/30/07
	MOE	11/1/01	9/07	Syracuse	GP	9/6/06	3/5/07	Woodridge Cmk	HappyFee	11/17/06	1/07
	MOF	10/1/06	11/1/06	Taichung BET	OrigLife	4/1/03	11/1/06		OpenSeas	9/29/06	11/06
	WTW	4/7/06	9/30/07	Taipei AM	Roar	1/15/06	1/31/07	Xalapa	Bugs	9/1/06	1/1/07
San Francisco AMC	HappyFee	11/17/06	1/07	Taipei MCRC	ExplClub	1/1/06	12/31/06	Yellowstone	GC	2/10/06	2/10/07
	OpenSeas	9/29/06	11/06		FightPil	1/1/05	1/1/07		L&C	6/15/02	12/31/06
San Jose CA	Greece	9/20/06	9/19/07		GN	1/1/06	12/31/06		Yell	4/1/03	12/06
	HappyFee	11/17/06	1/07	Taipei WVC	ITD	2/1/06	1/31/07	Zion	ZC	5/24/94	
	L&C	10/1/03	12/31/06	Tallahassee	CTPA	6/16/06	12/20/06				
	MOE	2/12/03	12/31/06		DS3D	7/7/06	1/7/07				
	WTW	1/1/06	1/31/07	Tampa MOSI	FON	5/27/06	5/31/07				
San Simeon	HCBTD	8/17/96			MysticInd	8/1/06	8/1/07				
Sandy	HappyFee	11/17/06	1/07		RATW	6/30/06	12/21/06				
	MOF	11/15/06	3/31/07		WTW	5/27/06	5/30/07				
	OpenSeas	9/29/06	11/06	Tampa Reg	HappyFee	11/17/06	1/07				
	WTW	3/1/06	2/28/07		OpenSeas	9/29/06	11/06				
Santa Fe Cin	OpenSeas	10/13/06	12/06	Tempe Imx	Greece	9/29/06	1/28/07				
	Sharks3D	9/8/06	12/31/06		Sharks3D	6/20/06	12/31/06				
Seattle PSC 1	Antarc	3/1/06	2/28/07	Thessaloniki	Dolphins	3/1/06	2/28/07				



## Key to Film Abbreviations

Film	Title	Year	Dist	Film	Title	Year	Dist
Africa	Africa: the Serengeti	1994	HMNS	Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993	IMAX
AIA3D	Adventures in Animation 3D	2004	3D NGD	Pulse	Pulse: A Stomp Odyssey	2002	GSF
AIWC	Adventures in Wild California	2000	MFF	RATW	Ride Around the World	2006	GSF
AJ	Amazing Journeys	1999	HMNS	Rheged	Rheged: The Lost Kingdom	2000	unk
Alamo	Alamo: The Price of Freedom	1988	MFF	Roar	Roar: Lions of the Kalahari	2003	NGD
Alaska	Alaska: Spirit of the Wild	1997	HMNS	ROF	Ring of Fire	1991	SMM
ALBT	Australia: Land Beyond Time	2002	HMNS	RovMars	Roving Mars	2006	BVP
AlienAdv	Alien Adventure	1999	3D NGD	SacrPlan	Sacred Planet	2004	BVP
Amazon	Amazon	1997	MFF	SFTGS	Search for the Great Sharks	1992	SMM
Antarc	Antarctica	1991	MSI	Sharks3D	Sharks 3D	2004	3D 3DEL
AR	Adrenaline Rush	2002	SHE	Skydance	Skydance	2002	BFI
Bears	Bears	2001	PCI	SOA	Spirit of American	1999	unk
Beavers	Beavers	1988	SLC	Solarmax	Solarmax	2000	MSI
BP	Blue Planet	1990	IMAX	SOSPI	SOS Planet	2002	3D NGD
Bugs	Bugs!	2003	3D SKF	SpaceSta	Space Station	2002	3D IMAX
CRA	Coral Reef Adventure	2003	MFF	SU	Straight Up: Helicopters in Action	2002	SKF
CTPA	China: The Panda Adventure	2001	IMAX	SupeSpee	Super Speedway	1997	SLC
CV	Cosmic Voyage	1996	IMAX	Texas	Texas: The Big Picture	2003	TSHM
Cyberwor	Cyberworld 3D	2000	3D IMAX	TF	To Fly!	1976	MFF
Dolphins	Dolphins	2000	MFF	Trex	T-Rex: Back to the Cretaceous	1998	3D IMAX
DS3D	Deep Sea 3D	2006	3D IMAX	TS	Top Speed	2003	MFF
E3D	Encounter in the Third Dimension	1999	3D NGD	TTL	To The Limit	1989	MFF
EMSH	Eruption of Mount St. Helens, The	1980	NGD	VOSAS	Voyagers of Sky and Sea	2004	MC unk
Everest	Everest	1998	MFF	VOTDS	Volcanoes of the Deep Sea	2003	SLC
ExplClub	Explorers Club	2006	BFI	Vulcania	Vulcania	2002	unk
Extreme	Extreme	1999	GSF	WATE	Wild Australia: The Edge	1997	MSI
FightPil	Fighter Pilot: Operation Red Flag	2004	K2	Whales	Whales	1996	NGD
FON	Forces of Nature	2004	NGD	WOC	Wings of Courage	1994	3D SPC
Galapago	Galapagos	1999	3D IMAX	Wolves	Wolves	1999	PCI
GC	Grand Canyon: The Hidden Secrets	1985	NGD	WS3D	Wild Safari 3D	2005	3D NGD
GF	Gold Fever	1999	SKF	WTW	Wired to Win	2005	NGD
GN	Great North	2000	BFI	Yell	Yellowstone	1994	NGD
GP	Greatest Places, The	1998	SMM	ZC	Zion Canyon (aka TOTG)	1994	BFI
Greece	Greece: Secrets of the Past	2006	MFF				
HappyFee	Happy Feet: The IMAX Experience	2006	WB				
HaunCast	Haunted Castle	2001	3D NGD				
HB	Human Body, The	2001	NGD				
HC	Hail Columbia!	1982	IMAX				
HCBTD	Hearst Castle: Building the Dream	1996	NGD				
HH	Hidden Hawaii	1992	NGD				
HOTB	Hurricane on the Bayou	2006	MFF				
ITD	Into the Deep	1994	3D IMAX				
JGWC	Jane Goodall's Wild Chimpanzees	2002	SMM				
JIAC	Journey into Amazing Caves	2001	MFF				
Kilimanj	Kilimanjaro	2002	HMNS				
L&C	Lewis & Clark: Great Journey West	2002	NGD				
LOLL	Legend of Loch Lomond, The	2002	SKF				
LS	Living Sea, The	1994	MFF				
LW	Lost Worlds: Life in the Balance	2001	PCI				
M3D	Misadventures in 3D	2003	3D NGD				
M3Dcc	Misadventures in 3D (ColorCode)	2004	NGD				
MagDes	Magnificent Desolation	2005	3D IMAX				
MOE	Mysteries of Egypt	1998	NGD				
MOF	Magic of Flight, The	1997	MFF				
MOTM	Mystery of the Maya	1995	BFI				
MOTN	Mystery of the Nile	2005	MFF				
MysticInd	Mystic India	2005	GSF				
NASCAR	NASCAR 3D: The IMAX Experience	2004	3D IMAX				
Niagara	Niagara	1987	NGD				
OnGuard	On Guard	1999	unk				
OO	Ocean Oasis	2000	SFI				
OpenSeas	Open Season: An IMAX 3D Experience	2006	3D unk				
OrigLife	Origins of Life	2001	BFI				
OW3D	Ocean Wonderland 3D	2003	3D 3DEL				

### November 2006 Bookings Count

#	Film	#	Film	#	Film	#	Film
94	OpenSeas	6	SpaceSta	3	SOSPI	1	OnGuard
80	HappyFee	6	Whales	2	AIWC	1	OrigLife
33	WS3D	5	Alaska	2	AJ	1	Ozarks
32	DS3D	5	JGWC	2	Amazon	1	Rheged
31	Sharks3D	5	JIAC	2	Bears	1	ROF
26	Greece	5	MOF	2	CV	1	RovMars
26	MagDes	5	OO	2	ExplClub	1	SacrPlan
25	FightPil	5	VOTDS	2	GP	1	SFTGS
25	FON	4	Africa	2	HOTB	1	Skydance
25	MOTN	4	Antarc	2	MOTM	1	SOA
22	WTW	4	Beavers	2	SU	1	SupeSpee
19	L&C	4	LS	2	TTL	1	Texas
18	HB	4	M3D	1	AIA3D	1	Trex
17	HaunCast	4	Pulse	1	Alamo	1	TS
17	MOE	4	Roar	1	AR	1	VOSAS
13	Everest	4	Solarmax	1	BP	1	Vulcania
12	CRA	4	TF	1	CTPA	1	WATE
10	GC	3	ALBT	1	EMSH	1	WOC
10	MysticInd	3	E3D	1	GF	1	Wolves
9	RATW	3	Extreme	1	HC	1	Yell
8	Bugs	3	Galapago	1	HCBTD	1	ZC
8	OW3D	3	GN	1	HH		
7	AlienAdv	3	ITD	1	Kilimanj		
7	Dolphins	3	LW	1	LOLL		
6	Cyberwor	3	NASCAR	1	Niagara		

# Directory of Organizations Mentioned in this Issue of LF Examiner

Distributors' abbreviations are listed in **bold**.

<p>3D Entertainment Ltd. <b>3DEL</b> 6th Floor, Brettenham House Lancaster Place London, WC2E 7EW UNITED KINGDOM Tel: +44 20-7681-2357 Fax: +44 20-7681-2357 www.3DEFilms.com</p> <p>AMC Entertainment Inc. 920 Main St. Kansas City, MO 64105-2017 USA Tel: 816-221-4000 Fax: 816-480-4617 www.amctheatres.com</p> <p>American Association of Museums 1575 Eye Street NW, Suite 400 Washington, DC 20005 USA Tel: 202-289-1818 Fax: 202-289-6578 www.aam-us.org</p> <p>Ascent Media 2901 W. Alameda Ave., 7th Floor Burbank, CA 91505 USA Tel: 818-840-7311 Fax: 818-840-7802 www.ascentmedia.com</p> <p>Barco NV Noordlaan 5 - Industriezone Kuurne, B-8520 BELGIUM Tel: +32 56 36 8211 Fax: +32 56 36 8486 www.edutainment.barco.com</p> <p>Big Films, Inc. <b>BFI</b> 50 St-Anne Street Montreal, QC H9X 3A9 CANADA Tel: 514-878-9999 Fax: 514-878-0617 www.bigfilms.ca</p> <p>Big Picture Concepts, Inc. 215 East Washington Street Appleton, WI 54911 USA Tel: 920-731-7700 www.bigpicturetheater.com</p> <p>Blue Mountain Film Associates, Inc. 148 Waverly Place, #G New York, NY 10014-6809 USA Tel: 212-645-0745 Fax: 212-691-1299</p>	<p>Bob Bullock Texas State History Museum <b>TSHM</b> 1800 North Congress Ave. Austin, TX 78701 USA Tel: 512 936 4600 Fax: 512-475-3366 www.thestoryoftexas.com</p> <p>British Academy of Film and Television Arts Los Angeles 8533 Melrose Ave West Hollywood, CA 90069 USA Tel: 310-652-4121 Fax: 310-854-6002 www.baftala.org</p> <p>Buena Vista Pictures Distribution <b>BVP</b> 350 S. Buena Vista Street Burbank, CA 91521-1232 USA Tel: 818-560-6200 www.disney.go.com</p> <p>Chieftains Museum/Major Ridge Home 501 Riverside Parkway, P.O. Box 373 Rome, GA 30162-0373 USA Tel: 706-291-9494 Fax: 706-291-2410 www.chieftainsmuseum.org</p> <p>Christie, Inc. 10550 Camden Drive Cypress, CA 90630 USA Tel: 714-236-8610 Fax: 714-229-7128 www.christiedigital.com</p> <p>Cinemas Martinez Boulevard Revolucion 1525 Torreon, 27000 MEXICO Tel: +52-871-7126571</p> <p>Cobalt Entertainment 12565 Strathern Street North Hollywood, CA 91605 USA Tel: 818-759-5551 Fax: 818-759-5553 www.cobalt3d.com</p> <p>Columbia Pictures 10202 W. Washington Blvd. Culver City, CA 90232 USA www.sonypictures.com</p> <p>Cradle of Aviation Museum Mitchel Field Garden City, NY 11530 USA Tel: 516-572-0411</p>	<p>www.cradleofaviation.org</p> <p>David Clark, Inc. 7205 Oakridge Ave Chevy Chase, MD 20815 USA Tel: 301-907-9581 Fax: 301-907-9510</p> <p>Deepwater Films PO Box 2534 Del Mar, CA 92014 USA Tel: 858-581-2010 Fax: 858-581-0213 www.deepwaterfilms.com</p> <p>Dentsu Tec, Inc. <b>DTI</b> 1-8-9 Tsukiji, Chuo-ku Tokyo, 104-8411 JAPAN Tel: +81-3-5551-9306 Fax: +81-3-5551-8810</p> <p>Dover Films, Inc. 11623 Hartsook Street Valley Village, CA 91601-3616 USA Tel: 818-763-5605 Fax: 818-763-5614</p> <p>Euromax PO Box 61667 Hague, NL-2506 JK NETHERLANDS Tel: +31-70-4168216 Fax: +31-70-3524280 www.euromax.org</p> <p>Giant Screen Cinema Association c/o Saint Louis Science Center 5050 Oakland Avenue St. Louis, MO 63110 USA Tel: 314-533-8077 Fax: 314-533-8687 www.giantscreencinema.com</p> <p>Giant Screen Films <b>GSF</b> 500 Davis St., Suite 1005 Evanston, IL 60201 USA Tel: 847-475-9140 Fax: 847-475-9145 www.gsfilms.com</p> <p>Grandview Productions 1016 Fairway Road Santa Barbara, CA 93108 USA Tel: 805-565-3759 Fax: 805-565-3769</p> <p>Gravity Pictures, Ltd. 12, Windsor Court, Moscow Road London, W2 4SN UNITED KINGDOM Tel: +44-207 243 0100</p>	<p>Fax: +44-207 243 0020</p> <p>HGA Architects, Inc. 701 Washington Ave N. Minneapolis, MN 55401 USA Tel: 612-758-4000 Fax: 612-758-4199 www.hga.com</p> <p>Houston Museum of Natural Science <b>HMNS</b> 1 Hermann Circle Drive Houston, TX 77030-1799 USA Tel: 713-639-4600 Fax: 713-523-4125 www.hmns.org</p> <p>Imax Corporation <b>IMAX</b> 2525 Speakman Drive Mississauga, ON L5K 1B1 CANADA Tel: 905-403-6500 Fax: 905-403-6450 www.imax.com</p> <p>Immortal Classics 15611 Ventura Blvd. Encino, CA 91436 USA Tel: 818-439-9169 Fax: 818-808-0054 www.immortalclassics.com</p> <p>Industrial Light and Magic PO Box 2459 San Rafael, CA 94912 USA Tel: 415-258-2000</p> <p>Inland Sea Productions 1600 Genessee, Ste 644 Kansas City, MO 64102 USA Tel: 816-221-9924 Fax: 816-221-4978</p> <p>K2 Communications <b>K2</b> 880 Apollo Street, Suite 239 El Segundo, CA 90245 USA Tel: 310-524-9100 Fax: 310-524-1540</p> <p>La Geode 26 avenue Corentin Cariou Paris, 75019 FRANCE Tel: +33-1-4005-7904 Fax: +33-1-4005-7906 www.lageode.fr</p> <p>MacGillivray Freeman Films, Inc. <b>MTF</b> PO Box 205 2470 South Coast Highway Laguna Beach, CA 92652 USA Tel: 949-494-1055</p>	<p>Fax: 949-494-2079 www.macfreefilms.com</p> <p>Maryland Science Center 601 Light Street Baltimore, MD 21230-3812 USA Tel: 410-685-2370 Fax: 410-545-5974 www.mdsci.org</p> <p>Milwaukee Public Museum 800 West Wells Street Milwaukee, WI 53233-2309 USA Tel: 414-278-2700 Fax: 414-278-6100</p> <p>MSI Distribution <b>MSI</b> 5156 Somerset Drive Prairie Village, KS 66207 USA Tel: 913-648-5886 Fax: 913-648-6141</p> <p>Museum of Science and Industry 57th Street and Lake Shore Drive Chicago, IL 60637-2093 USA Tel: 773-684-1414 Fax: 773-684-5678 www.msichicago.org</p> <p>N3D Land Productions 10 place du theatre Sevres, 92310 FRANCE Tel: +33 688 888 668</p> <p>National Air and Space Museum 6th Street and Independence Avenue, SW Washington, DC 20560 USA Tel: 202-357-1675 Fax: 202-357-1652 www.nasm.si.edu</p> <p>National Geographic Giant Screen Film Distribution <b>NGD</b> 34 E. Putnam Ave, Suite 103 Greenwich, CT 06830 USA Tel: 203-661-5678 Fax: 203-661-5556 www.nationalgeographic.com/tv/index.html</p> <p>National Geographic Giant Screen Films 1145 17th Street, NW Washington, DC 20036 USA Tel: 202-857-7665 Fax: 202-775-6517</p>	<p>www.nationalgeographic.com/tv/index.html</p> <p>National Museum of Natural History PO Box 37012 Washington, DC 20013-7012 USA www.mnh.si.edu/imax/</p> <p>Nelson Madison Film 4820 San Fernando Road Glendale, CA 91204 USA Tel: 818-550-6213 www.nelsonmadisonfilms.com</p> <p>New Line Distribution 116 N. Robertson Blvd, Ste 200 Los Angeles, CA 90048-3105 USA Tel: 310-967-6501</p> <p>nWave Pictures 282 Rue Des Allies Brussels, B-1190 BELGIUM Tel: +32 2 347 63 19 Fax: +32 2 347 24 54 www.nwave.com</p> <p>Ontario Securities Commission 20 Queen Street West, Suite 1903 Toronto, ON M5H 3S8 CANADA Tel: 416-593-8314 www.osc.gov.on.ca</p> <p>Orbita Max Diputacio 279 Barcelona, 08007 SPAIN Tel: +34 93 505 2030 Fax: +34-93-505-20-29 www.orbitamax.com</p> <p>Oregon Museum of Science and Industry 1945 Southeast Water Avenue Portland, OR 97214 USA Tel: 503-797-4000 Fax: 503-797-4566 www.oms.edu</p> <p>Pacific Data Post 1207 Fourth Street, #200 Santa Monica, CA 90401 USA Tel: 310-260-2320 Fax: 310-260-2420 www.pacificdatapost.com</p> <p>Paramount Pictures 5555 Melrose Avenue</p>
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## Directory, cont'd

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Experienced on operation and troubleshooting of Hobart 3D (both North American and European) glass washing machines, inventory control on 3D glasses and maintaining records.

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Experience on 35mm projection unit (Bell X-1 manual). Assemble/disassemble of films/trailers. Experience on Dolby A units, basic knowledge of Dolby CP650 unit.

Trained as an audio engineer, Graduate of Trebas Institute, Toronto. Experience in staging, lighting, set construction, sound design, and operations. Have worked at various live and theatrical venues.

Very pro-IMAX/LFF person. Totally dedicated to the industry. Market-

ing/promotional ideas abound. Willing to learn any IMAX system. Willing to learn/work with any IMAX/LF film production, postproduction or any other aspect companies.

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Bill Killough,  
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# SHORTS

## Beowulf in digital (and LF?) 3D

Robert Zemeckis is producing and directing *Beowulf*, a computer-animated adventure that will be released in November 2007 in 3D digital theaters and, reportedly, on 3D LF screens as well. Digital 3D provider **Real D** states that the film will open on more than 1,000 digital 3D screens "and other large-format 3D theaters simultaneous[ly] with its conventional release," but the release does not mention **Imax Corporation** or its theaters. A story in the *Hollywood Reporter* claimed that "sources close to the film" were saying an IMAX 3D version was "likely...though no deal has been signed." Imax had no comment on the report.

Two films produced by Zemeckis have been released in 3D versions: *The Polar Express*, which appeared in an IMAX 3D edition in 2004, and *Monster House*, which ran in digital 3D theaters earlier this year. *Beowulf* will use the same motion-capture technology used in both of those films to convert the motions and expressions of actors into computer-generated characters. Produced by **Paramount Pictures** and **Warner Bros.**, the film stars **Angelina Jolie**, **Ray Winstone**, **Crispin Glover**, and **Anthony Hopkins**.

Real D also staged a demonstration of a live 3D event at the **ShowEast** conference in Orlando in October. Set up by **Steve Schklair** of **Cobalt Entertainment**, two Sony Cinealta 950 digital cameras were used to capture a percussion group performing outside the AMC Pleasure Island Theater while delegates watched in 3D inside. Real D's CEO **Josh Greer** said that a concert could be broadcast to theaters live in 3D as early as next summer, and that talks were under way for live 3D presentations of sporting events, such as the Super Bowl or NASCAR races.

## Iowa Science Station gets reprieve

After threatening to close on Nov. 15 if it was unable to pay off a significant portion of its \$1.3 million debt, **Science Station** in Cedar Rapids, IA, will remain open at least through the end of January.

The science center, which opened in 1986, added an IMAX theater and addi-

tional exhibit space in 2001. According to board chairman **Dan Thies**, the cost of that expansion, combined with lower-than-projected attendance, and an alleged embezzlement of \$300,000 (see *Shorts*, *LF Examiner*, February 2005), contributed to the center's debt.

The board announced the difficulties in mid-October, saying that unless "a financial solution is found," the museum would close on Nov. 15, and asking local government, businesses, and others for assistance. City officials initially said they wouldn't be able to help. "We don't have \$500,000 lying around. Things are pretty tightly budgeted," city manager **Jim Prosser** told a local reporter. City council member **Chuck Swore** said, "This is a community problem and not one of city government. We don't dare lose Science Station, but I say that as a member of the community, not as a council member."

However, in the following weeks, the a grassroots effort collected contributions totaling about \$30,000 through bake sales, coin drives, and small individual donations by children. A car dealership promised to donate \$100 for every car sold during a five-day period. According to a Science Station spokesperson, the grassroots support helped generate additional interest and support, enough to keep the facility open for another three months.

Director **Joe Hastings** resigned effective Oct. 31, but will remain available to advise the board and consult as needed.

## Appleton's 8/70 theater closes

**The Big Picture**, the 8/70 theater in Appleton, WI, closed on Oct. 15 after struggling financially for much of its 19-month life. Located in a city with a population of 70,000 (350,000 in the metro area), the 300-seat theater opened in March 2005 with a Kinoton projection system and a 60x80-foot (18x24-meter) screen.

The original business plan projected annual attendance of 200,000 to 250,000, but the theater actually drew less than half that. The principals, developers **Jim Bork** and **Chuck Barnum**, hired LF theater veteran **Ed Bisailon** to manage the thea-

ter, but although he had previously turned around the troubled IMAX theater in Cathedral City, CA, he was unable to work the same magic in Appleton.

The theater was showing conventional 35mm movies, including foreign films, as well as LF fare such as *Everest*, *Lewis & Clark*, and *Fighter Pilot*.

By August 2006, the theater was \$4 million in debt, \$1.6 million of which was lent to the developers by the city of Appleton to acquire the property, relocate a printing company that had occupied the building, and perform infrastructure improvements. The deal called for the partners to make annual payments to the city of about \$120,000 over fifteen years, but as of August 2006 they had paid less than \$75,000 on the first installment.

After Barnum announced that he was leaving the company in August, Bork attempted to turn the operation into a non-profit organization. When that didn't succeed, he closed the theater and laid off its 13 employees in October.

## Euromax opens membership

**Euromax**, the European LF industry association, has announced that it is opening its membership to all members of the giant-screen business "if their affiliation will contribute to the aims of Euromax." The organization sent out an e-mail inviting potential members to attend its next meeting, in Nuremberg, Germany, Jan. 18-20. Non-members may attend for a special rate of €200 (US\$256), which will be deducted from their annual membership dues of €950 (\$1,217) if they join in 2007.

The January meeting will include screenings of new films and trailers or clips from films in production. For more information, visit the Euromax Web site, [www.euromax.org](http://www.euromax.org).

## Jeannie Moore's charity project

**Jeannie Moore**, former executive director of the **Large Format Cinema Association**, and her new husband, **Michael Kerr**, are organizing the "Snowball Express," a charity event for the children of U.S. soldiers, in December. She writes:

(see *SHORTS* on page 11)